



Introduction to the Point of View on Conservation – Promotion and Succession – Development for the Oral Music Backgrounds of Ethnomusicology Industry

Pham Dac Vy Thao^{1*}, Nguyen Thi My Liem²

¹ Lecturer at Thu Dau Mot University, Binh Duong Province, Viet Nam

² Assoc. Prof. Dr. At SaiGon, University, Ho Chi Minh city, Viet Nam

Abstract

The achievements of the branch of Ethnomusicology (Ethnomusicology) have become views, theories and methods used by the United Nations Educational, Scientific and Cultural Organization - UNESCO in its progressive activities around the world. The views and theories of this science have also begun to appear, strongly developed in the music studies of ethnic groups in Vietnam since the 1980s of the twentieth century, impact, influence and are used in many state policies for the preservation and promotion of historical monuments, types of culture and art. However, in some places, there is still a need for analysis, explanation as well as introduction to use. This article aims to introduce the views, theories and methods of the ethnographic music industry on the issue of Conservation - promotion or Inheriting - development of the music of ethnic minorities in Vietnam.

Keywords: Ethnic music, ethnic minorities, theories, views.

1. Put the problem

The beginning is the stories of foreign countries of missionaries, stories related to travel and even discoveries about cultures (firstly literature, visual arts, then theater, dance, music ...) of countries "non-Europe" as the saying of many scientists, many Europeans in the early nineteenth century, began to generate serious studies related to the scope of Ethnology, Anthropology Learning and art forms – especially music. Those studies immediately attracted many collectors and collected documents in many different parts of the world. They record and record musical performances seriously; observe and study scientifically; and analyze and compare musical works and performances in combination with the study of cultural events, and life... that gave birth to that music. These lead to discoveries and ultimately paint great portraits of the music of people around the world.

From the second half of the 19th century, music researchers began to publish many publications about "strange", "exotic" and even "weird" ethnic music because they observed

the music of ethnic groups with their eyes, compared to Western classical music, from the point of view of "Europe is the center" (Eurocentrism).¹ But then, they gradually discovered extremely strange music genres, with mysterious and attractive cultures; songs and music that are no longer called "weird", but contain extremely interesting, scientific but also quite mysterious things, even too attractive and human. Since then, there has been a progressive and scientific point of view in music research, forming a science with a small age but contributing a lot to the progress of music science: the branch of Ethnomusicology. And, the achievements of this science have become the views, theories, methods of the United Nations Educational, Scientific and Cultural Organization - UNESCO in its progressive activity around the world.

2. Research methods

Interdisciplinary methods of Cultural Management, Cultural Studies, Sociology, Statistics, Ethnomusicology... In which:

- + With the Cultural Management industry: demonstrated through the use of current state regulations on preserving and promoting cultural heritage; Analyze the role of state cultural management agencies in the Southeast region in general in preserving and promoting the musical values of the S'Tieng people in Binh Phuoc province in the period after the Central Resolution V term VIII to present.

- + With the field of Cultural Studies: demonstrated through analyzing the cultural values of gong music of the S'Tieng people in Binh Phuoc province in the urban social environment;

- + Sociology: demonstrated through conducting questionnaire surveys, and in-depth interviews with artisans, managers, and some members of the public of S'Tieng musical instruments in Binh Phuoc province using qualitative and quantitative.

- + Statistics: expressed through the implementation of statistical data on the number of artisans, musicians, number of ethnic cultural programs, ethnic music, number of musicians - ethnic music groups, etc..

- + Ethnomusicology: from the perspective of researching oral music traditions of Ethnomusicology, using theories from the interdisciplinary Anthropology of Music to study folk music. S'tieng tribe; Learn about the characteristics of music, the causes of its origin, formation, existence, and development in community life, thereby discovering the role of the community in preserving and promoting music. S'Tieng musical instrument value in Binh Phuoc province.

3. Research conclusion and conclusion

3.1 Concepts

"Music of oral traditions" is a term that ethnic music researchers (ethnomusicologists) name music creations and folk propagation by the method of importation (both literal and figurative) as 'folk music'. In Vietnam, the term "ethnic music", "traditional music" or "traditional music" is used more often, often understood as music genres with characteristics: born in the process, construction, development, life, labor, and activities... of a community of people, a people and popularized by oral tradition and exist, transmitted with the tradition of the people, the human community, and folk music' is often classified as a music genre as opposed to specialized music Career, royal music. As musical genres used in labor, activities, beliefs, rituals... folk music' shows the characteristics of folklore: original, vocal, creative of the community (sometimes without identifying the author - anonymous) and especially the characteristics of the original, improvisation, popularized by word of mouth. 'But in general, people demand the "true" nature of folk music': it must be the product of the ethnic community, the heritage of traditional music and of the national cultural tradition, folk music

is also always associated with the life of the community, of the nation, associated with national culture. Thus, a genre of folk music can also be both ethnic music, traditional or traditional music. However, a traditional and traditional music genre is not necessarily folk music (for example, Nha court music Hue). But, folk music, traditional or traditional music must take into account the meaning, which is the product of a community of people, a "nation".

Since the establishment of the Party, based on Marxism - Leninism, Vietnamese culture has been oriented according to the banner of nationalism, democracy and Socialism. The content of "Ethnic, scientific, mass" mentioned in the Cultural Outline of the Party in 1943 includes 3 qualities "Ethnic, modern, humanities", in the way expressed today: "Preserving and promoting national cultural identity", allowing us to raise the issue of preserving and promoting national cultural heritage, preserving national cultural identity seriously and responsibly. This issue has become even more significant, especially in the current situation, when Vietnam's social culture is subject to the violent impacts of the market economy, globalization and the unstoppable penetration of foreign culture. New challenges in the process of global integration that Vietnam must face, force us to have our strategies and measures to keep cultural identity as well as tradition, fine customs, contributing to building economic life and social development. But, first of all, it is necessary to start from the concept as a very basic way of looking at the problem:

Mandarin Vietnamese dictionary defines: 'Preservation: keep it from being lost'. 'According to Assoc. Prof. Dr. Vu (2002), "When it comes to conservation, we always think of preserving the whole and intact of the object to be preserved", and he emphasized: "the object of conservation needs to satisfy two prerequisites: (1) First, it must be recognized as the quintessence, is a true "value" that has nothing to doubt or debate.' (2) Second, it must contain the ability, at least, the potential to stand firm for a long time in the face of inevitable changes in people's material and spiritual life (...), especially in the current period of innovation with open-door policies and market mechanisms(...)"

'Promoting', also according to the general Vietnamese dictionary compiled by the Institute of Linguistics, stated: 'Promoting is to make the good, the good continues to work and flourish'. 'In this pair of concepts, "preservation" is the premise for "promotion"; "Conservation" is to "promote"; is to make the quintessence more flourish.'

With the concept of 'Inheritance - development', the Mandarin Vietnamese dictionary says: 'Inheritance: inherit, preserve and continue to promote (which has spiritual value)'. And 'Development: transform and make the transformation from little to much, narrow to wide, low to high, simple to complex'. 'The point to pay attention to in the context of the term "inheritance" is the concept of "inheriting to continue to promote"'. 'Since then, the task of "inheritance - development" is more inclined towards transformation rather than preserving the inherited cultural quintessence.

However, as with all heritage things, "inheriting" cultural heritage - art can choose one of the different ways:

(1) One is to absorb the entire heritage, inherit and preserve it from loss, decline and dissemination, promote, change from "less to more, narrow to wide, low to high, simple to complex" the good and beautiful things of the cultural and artistic heritage are inherited.

(2) The second is that it is possible to receive only a part of that heritage, for example, only receiving content that changes its form (a new bottle of old wine) or vice versa (an old bottle of new wine). In this way, there can be innovations and improvements with different levels, which we are used to calling: improvement, editing, correction, improvement, and development...

From here, the task of "development" is more inclined towards transformation than preserving the essence or "preserving the whole and intact object".

We believe that "preservation" is to retain, not to be lost, not to be changed, transformed or "transformed"... Thus, in the meaning of this term, there is no concept of "change", "advance" or even "development". Moreover, when the object is preserved 'it must be seen as the elite, as a true 'value'. 'Thus, of course, national music must be true values and capable of surviving over time, "at least the potential to stand firm for a long time in the face of inevitable changes in the material and spiritual life of people".' But, in the reality of today's life, is the traditional music of ethnic minorities, folk music' in general really "able to exist" before the storm of global music culture, unconscious music changes as well as "globalization" due to the internet system, network system and mass media?

In terms of state management, as well as for all musical heritages of ethnic minorities, 'conservation' and 'development' are two words - the term is always used equally, almost always going together. But, from the above-mentioned concept - connotation, these two words have many differences, and it seems difficult to be equal, as well as not completely compatible with each other.

Preservation of national music: absorbing all heritage, inheriting and preserving without loss, or decline; disseminating and teaching the good and beautiful (value) of the heritage. 'In other words, conservation is done by focusing on protecting the "original" of keeping the object to be preserved intact, and that object must be the quintessence, the true value, capable of existing over time, under many different conditions.

Development of national music: experience over the years, we have been constantly developing: worship rituals are staged; musical genres such as adoration ca tru, rowing, etc. of the Vietnamese people have been used by musicians with scales, and melodies as materials to compose new songs expressed on the 5-line music system, etc. There are many modified songs, "national music" works composed, t's, Klong pút, of the Jrai people, Bahna has gradually improved in scale, structure, shape, new composition and methodical composition and becomes a familiar musical instrument on the performance stage.

In some concepts, it is thought that it is possible to receive only a part (an element, a part) of the heritage, for example, only receiving content that changes the form (a new bottle of old wine - such as ethnic musical instruments, ancient songs but expressed with a new form of performance) or vice versa, receiving the shell of form and changing the content (old jar of new wine - For example, ethnic musical instruments but showing new works composed - stringed musical instruments According to the average scale, rhythm, harmony... of Western music).

In the first way, it is quite close to the concept of "conservation". The second method, along with such things, of course, leads to cultural transformation at different levels: improvement, correction, improvement, development... This work depends on the value - "standing potential" of the object to be preserved; the requirements of the actual life, the nature of the object as well as the actual social, historical, economic conditions... that the object exists.

In today's music, ethnic music genres are also difficult to "preserve" intact by social change.' 'Many people are complaining that "there is no space" for gongs to exist (both literally and figuratively) because there is no longer a production of "poking holes"; the belief in polytheism, the worship of the mother of rice, the worship of Yàng... has been replaced by faith in a single saint who is the God of Protestantism or Catholicism, the " gong cultural space" is difficult to exist!

Therefore, receiving, transforming with the choice according to the mind and habits of the nation, using the internal forces of the national culture to continue, not imitating stereotypes to form a "human cloning" of a culture completely foreign to the culture of the nation.' Contact and exchange to enrich the culture based on choosing and transforming

foreign cultural values based on identity, and mind, according to the characteristics of the nature of national culture that has become popular for many world cultures.

In short, the phenomenon of both "preservation" and bearing the mark of "development" or a music genre containing national "identity" and is the result of "continuation" is a common occurrence in the history of national culture as well as human history.

3.2 Perspective of approach

In Vietnam, from the mid-50s of the twentieth century onwards, the study of national music began to be interesting and directed by the Party and State. We have collected, preserved, published, disseminated, edited, developed thousands of folk songs, hundreds of different ethnic instruments (Trung, rock, gourd, painting...) but in the late 20th and early 20th centuries, the term Ethnomusicology was used in research circles. The studies of Hoang Yen, Nguyen Xuan Khoát, To Vu, Luu Huu Phuoc, Tu Ngoc, To Ngoc Thanh... from the beginning of the twentieth century to before 1975 are all in the appearance of ethnographic music studies, but, most of the researchers, in the works, do not mention the theory and methodology used is of the ethnomusic. This is because Ethnological Music is a specialty that was born late, in the late 19th and early 20th centuries and was only named in 1955 after the conference established in Philadelphia... After 2000, the term along with the theory and research method of Ethnic Music gradually became popular in Vietnam. Not to mention, it is very late to join the ICTM- International Council of Traditional Music (ICTM- International Council of Traditional Music) or follow the recommendations of international conventions on the conservation and promotion of national music in particular, traditional cultural heritage in general of Vietnamese researchers.

Since the resolution of the 5th Central Committee, term VIII of the Communist Party of Vietnam and the specific policies of the State on "preservation and promotion of national cultural identity", the study of ethnic music, the conservation and promotion of national music began to make new strides. Based on access to ethnic music studies in the world, researchers began to pay attention to the theory as well as research methods, the conservation and development of ethnic music in Vietnam. Vietnamese music researchers began to approach the theory and method of Ethnographic Music from the book *Theory and Method in Ethnomusicology* by Bruno Nettl (The Free Press of Glencoe Collier-Macmillan Limited, London 1964). Nettl introduces the concept of the term Ethnological Music to the system of research methods and the determination of research perspective: "music in the study of ethnomusic must always be placed in the context of culture and relation to the ethnic community".' 'With the same point of view and research method, John Blacking affirmed: that music is always placed in the relationship of "music in culture, society" and "culture, society in music". What John Blacking puts in his work "The Meaning of Music" and draws the conclusion is that: the study of music is not only studying, explaining the scale, tone, form, organization of sound, presentation, expression... He called it the attitude of explaining the "surface structure" of the musical work. Music research requires understanding the "inner structure", what gave birth to music...

John Blacking, what he put in his work "The Meaning of Music" concluded that: the study of music is not only studying, explaining the scale, tone, form, organization of sound, presentation, expression... He called it the attitude of explaining the "surface structure" of the musical work.' 'Music research requires understanding the "inner structure", which gives birth to music.' 'He stated 3 major ideas of the term "Inner structure":

- 1/ The degree of abstraction of cultural expression on a verse.
- 2/ That abstract structure has melodies that are considered 'similar' drawn from real life.

3/ The elements of sound organization are crystallized from the human spirit in a direct and very noticeable way. Thereby, people draw tangible experiences for themselves in life, which is music.

Same opinion with these authors are many different authors such as Merriam, Alan P. (American) in the article 'Ethnomusicology, discussion and definition of the field' (Ethnomusicology 4:107-114, 1954) and the book Anthropology of Music (Northwestern University Press, USA, 1964) or J.J Nattier, H. Mantle; W. Wiora... also has authors that give many typical cases, many ethnic music genres of other countries are studied from this point of view. Ethnic music researchers such as Vu (1996), To Ngoc Thanh [7], Luu Huu Phuoc, Dang Hoanh Loan, Nguyen Thi My Liem (2002)... in many different documents and articles have inherited and absorbed research perspectives of the world ethnographic music schools.

3.3 Theory of Ethnic Music

From the points of view of the above-mentioned ethnomusic industry, ethnomusicology studies music according to the principle: "Ethnomusicology is the study of music in its cultural context. At the same time, in Vietnam, in many different conditions of different ethnic groups, ethnic music is studied according to the method of Ethnomusicology industry, based on the following 3 principles:

+ Studying music in the context of culture, because music is part of culture, a product of human society

+ Ethnomusicology studies world music from a comparative point of view. Only in comparative correlation can we determine the systematicity of music, and determine the typical characteristics of music. Thereby we thoroughly understand the type of music we study.

+ Ethnomusicology studies the expression of music in a society. This helps the researcher not only focus on elite individuals (artisans) but also pay attention to ordinary people in society; pay attention to the whole community, class; pay attention to different data sources, historical periods in society.

From the above contents, we give the following views and methods of studying the music of ethnic groups:

1. Studying music from a technical perspective, analyzing based on the formation factors of the technical music language such as melody, tempo, harmony, forms of expression, ... through these factors to explain music as a "physical phenomenon". It is to find the "laws of operation", and organize the sound to create music.'

2. Studying a genre of music in particular, a musical tradition in general, requires a comprehensive view of multidimensional relationships, with geography, history, people, culture, society... This view emphasizes the cradle - the environment that produces music and this is the process of physiology and perception.

3. Explaining music as a sound structure and viewing music as a form of social consciousness, created with the full function and role of a socio-cultural product. Therefore, it is necessary to rely on the 'function of music' perspective to study.

4. In the view of J.J. Nattier, "Music is an attribute of the human race if accepted because its sound is not only organized and thought by people themselves but also because music is created by and for people" (Nattier, 1987) and John Blacking's view "Music in social culture and social culture in music" to show the need for research in human, social, cultural relationships.

The views of the ethnographic music industry used by the above-mentioned authors in their works are also similar to UNESCO views on the protection of cultural heritage (physical and intangible), on the preservation and promotion of heritage in the current period of globalization. That success is reflected in the fact that Vietnam has 13 intangible heritages

recognized by UNESCO as "the heritage representing humanity"... these documents will help to form research perspectives, theoretical systems and methods of S'tieng music research in Binh Phuoc.

The perspective of ethnographic music on conservation and development

For the music of ethnic groups, it is clear that of Ethnomusicology has a progressive and scientific point of view in music research in the current era, which are:

All music backgrounds in the world have great values, need to be respected and studied equally

At the risk of disappearing, changing... the world's music background needs to be studied quickly, needs to be protected before it disappears...

Music is a medium, although not yet a global language. From a cultural, and social point of view, Music is studied as a means of communication.

Finally, musical traditions around the world have values and may become a source of future creations.

The current views on conservation in the world also have many differences.

According to Yves Goudineau, he said that 'saving the immaterial heritage by recording the songs of the Pacô people, the dance of the Cotu people, the rituals of the Ta Oi people is indeed a positive thing", but he also warned that the recorded intangible heritage would be like a mummy' if separated from the original environment

Oscar Salemink, the Danish anthropologist, said, "When recording the cultural forms of communities without or without writing (at least in ancient times), we have separated these forms from the people living in the heart of their culture, turning them into fixed and immutable legacies. In doing so, we tend to forget that culture is always, changing because cultural agents are in ever-changing circumstances and find new ways to deal with those circumstances.

The motto of the American and Western ethnomusicology has always been that Ethnomusicology is the study of music in its cultural context.

On the contrary, some Eastern researchers separate folk music, and traditional music from their context, textualize it and take it to perform in different places. 'A typical example of this approach is that a group of 3 researchers Koizumi Fumio, Yamaguti Osamu and Yoshihiko Tokumaru (Japan) did so to implement the project "Asian Traditional Performing Arts - ATPA" (Asian Traditional Performing Arts) supported and funded by the Japan Foundation.' After 15 years of implementation (1975 – 1990), they realized that "the musical texts contained in them can transform, and if transferred to a new context, they can act as catalysts and participate in the vitality and transmission of a country's musical heritage"

The way to preserve folk music in writing and through the "cross-the-scene" art performance of Japanese researchers is fiercely opposed by English-speaking ethnic musicologists, but is shared by many different ethnic groups in Asia.' Yoshihiko Tokumaru called the ATPA group's approach 'Applied Ethnology Music', while the approach of Western researchers was 'Classical Ethnography Music'. In terms of purpose, both are intended to preserve traditional national music, but the method is different. Yoshihiko Tokumaru concluded: "For the above-mentioned musical styles (music of different peoples) to continue to live, they must be passed down from generation to generation, not only by tapes but through flesh-and-blood musicians"

Researcher José Maceda (Philippine) is one of the pioneers in this field in Southeast Asia. He has collected and researched to preserve the promotion of folk music of ethnic groups not only in the Philippines but also in Southeast Asia in the same way as Japanese researchers. He has had fieldwork activities throughout Southeast Asia and collected countless musical materials from more than 50 ethnic groups. In Vietnam, he was the discoverer of the gong music of the peoples in the Central Highlands, and the people who

brought the Vietnamese rock to the world. 'For the music of Southeast Asian peoples, he "built an archive of ethnic music at the Philippine University with a collection of about 2,500 hours of tape. These diplomas mainly include "native" music with 51 language groups". From the documents that have been recorded in the field and the text of the tape recording by signing in the form of notes on 5 lines and translating the lyrics of songs, he built a curriculum to teach students since 1960. "This curriculum has helped young people enjoy a kind of music (...) that they realize that these peoples (Southeast Asia) create a world of music in which songs and tunes are built on linguistic structures that are very different from the structures of the languages used in Western classical music". Besides, Maceda also collected a lot of folk instruments of the Philippine people, using some of them to compose; put some bamboo and gong instruments into the school's orchestra to stage the performance.

The ways that Maceda does the above are like ATPA, which is to separate traditional ethnic music from its root context, is "Applied Ethnology Music". But with Maceda, music research is also to teach. That is a direction of ethnomusic and also the point of view and method of research and conservation of ethnic music that is very popular in countries today. That is also the way of the music research works of ethnic groups (minority) in Vietnam today.

4. Temporarily Ending

Preserving and promoting the value of traditional cultural heritage is an inevitable task following the development trend and requirements of history. From the facts that show, the more affected and influenced by foreign factors, the easier it is for music to transform, and even disappear. It is followed by the transformation of cultural values, traditions, cultural and social ethics and the social value system. Preserving, preserving and protecting traditional music from the effects and influences of foreign factors is not an activity that hinders development but is, to some extent, the basis for development in the right direction, protecting culture, society, people and country. For traditional music heritage, folk music, social life are not only the basis for the existence of each tune, each genre but also related to the promotion of the values of heritage, the impact on contemporary social life itself. John Blacking, once commented "Music in culture, society" and "culture, society in music", which shows that the attachment of music to culture and society is a dialectical relationship.

Through the experience of the countries that have implemented, we have the right to choose for ourselves ways to do it (methods), theories that are suitable to the conditions and characteristics of the socio-cultural context as well as traditions and identity. Not only stopping at finding the cause before the phenomena in real life, but it is necessary to take measures and solutions as well as come up with models to protect, preserve, use and develop appropriate traditional music, taking into account the effects of traditional music itself on life and society. This is an important task not only for a person, a group of people, or the task of a research topic, but also needs to have an understanding, join hands to act in a specific, synchronous and scientific way. The use of models also needs to be based on adequate understanding as well as predictable results, avoiding falling into the requirements of tourism and economic development that destroy the cultural and musical heritage of the predecessor.

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