

## Culture Acculturation among Vietnamese Catholics: A Survey of the Trống Drum Set in Bắc Ninh Diocese

Nguyen Dinh Lam<sup>1</sup>, Le Thi Thanh Tam<sup>2</sup>, Tran Thi Thu<sup>3</sup>, Nguyen Thi Que Huong<sup>4</sup> and Luong Khac Dinh<sup>5</sup>

### Abstract

*Cultural acculturation unfolds through a process of exchange, prolonged contact, reception, and transformation among diverse cultures. This phenomenon finds its most conspicuous manifestation in various forms of thought, culture, and art, particularly in the realm of musical performance. The symbiotic relationship between culture and religion is also an embodiment of acculturation, as the imperative to assimilate and innovate within distinct cultural and religious contexts consistently arises to align with the demands of each culture and religion within specific historical settings. A notable illustration of this phenomenon can be found in the realm of Catholicism, which serves as the focal point of certain research endeavors. Introduced to Vietnam during the early 16th century, Catholicism has exerted a substantial influence on Vietnamese culture, despite encountering resistance stemming from cultural and ideological disparities. In essence, the prolonged interaction with Vietnamese culture has engendered various unique art forms, including Catholic music, which have organically integrated into the fabric of Vietnamese Catholic cultural life. This article adopts a theoretical perspective on acculturation and the theory of cultural-religious relations to expound on pertinent subjects derived from investigations into the Trống Drum instrument set employed in Catholic Masses within the Bắc Ninh Diocese of Vietnam. The analysis encompasses the instrument set's origins, notational system, traditional aspects, and scholarly components. Furthermore, this study delves into the impact of this orchestra on the cultural and artistic landscape of the contemporary non-Catholic populace.*

**Keywords:** Cultural Acculturation, Culture, Religion, Vietnamese Catholics, Music; Trống Drum Set, Bắc Ninh Diocese

### INTRODUCTION

Catholic cultural acculturation in Vietnam has not solely been a product of the Second Vatican Council (Vaticano II) and the 1980 General Letter (Thư Chung 1980), but has gradually evolved over an extended period since the introduction of Catholicism to the country. A significant milestone in this process of cultural acculturation emerged with the inception of the modern national script, facilitated by Portuguese, Italian, Japanese, and Vietnamese missionaries. This transformative shift, epitomized by the efforts of Alexandre de Rhodes (1991: 239-245), represents the foremost and most conspicuous alteration in Vietnam's cultural landscape. To elaborate, commencing from the latter half of the 16<sup>th</sup> century, Vietnamese tonal patterns underwent meticulous study and documentation in a newly adapted and more compatible linguistic form – namely, the Latin script. The creative approach of this script has inherited and captured the high values of Vietnamese according to the Sino-Nom language family used and popular before, existing until 1919 - the end of this type of writing this script and converted it to the Latin script - the national language of Vietnam to was used to nowadays. The impact of this script on the evolution of folk songs is discernible, as it served as the foundation for their development. The techniques of juxtaposition, vibrato, and tonal variations evident in folk songs and traditional music bear a profound correlation with modern Vietnamese tonal patterns. This script's significance extended beyond its linguistic role, with the missionaries, who assumed linguistic responsibilities during the 16<sup>th</sup> and 17<sup>th</sup> centuries, playing a pivotal role in its formulation and propagation.

---

<sup>1</sup> Associate Professor, PhD. Senior lecturer, University of Social Sciences and Humanities, Vietnam National University, Hanoi; E-mail: [tunglamtongiao@gmail.com](mailto:tunglamtongiao@gmail.com)

<sup>2</sup> PhD. Lecturer, University of Social Sciences and Humanities, Vietnam National University

<sup>3</sup> PhD. Lecturer, University of Social Sciences and Humanities, Vietnam National University

<sup>4</sup> PhD, Institute for Religious Studies, Vietnam Academy of Social Sciences

<sup>5</sup> PhD, Ha Long University

It should be emphasized that folk songs and folk songs have a close relationship with the Six - Eight poetic form - a poetic form born from traditional Vietnamese folk songs and folk songs. An expert explained that: The relationship between Sino - Nom script and Six - Eight poetry with Vietnamese folk songs and folk songs is very close. The Tale of Kiều by Nguyễn Du written in Nom is a pinnacle literary work using the Six - Eight (Lục Bát) poetic form. Later, when the Latin writing system replaced Sino - Nom writing, the Lục Bát poetic form continued to develop very strongly and existed in both folk cultural life and in the composition of poetry and scholarly literature today.

During the latter part of the 19<sup>th</sup> century, the construction of Phát Diệm Cathedral in Ninh Bình Province by Catholic authorities stands as a culmination of this acculturation within Vietnamese culture. Serving as a tangible cultural heritage, the creation of Phát Diệm Cathedral was a collaborative endeavor involving both laypersons and artisans from within and outside the realm of Catholicism within the same locality. While each contributor left their personal mark, individuals such as Father Sáu and Priest Trần Lục left a distinctive imprint. An exploration of the intricacies encompassing architectural typologies, patterns, and sculptures at Phát Diệm Cathedral reveals that its construction was executed by individuals deeply attuned to the ethos of Catholic culture and Vietnamese traditions. The refinement achieved by Phát Diệm Cathedral could not have been attained without such profound comprehension (Nguyen 2020: 9-12). The construction of the Cathedral plays a significant role in promoting the preservation and advancement of the traditional musical art heritage, as well as contributing to the global contemporary Catholic cultural integration.

As an intangible cultural heritage, Catholic music serves as the most explicit testament to acculturation. This form of music has seamlessly interwoven and acclimated itself with traditional national musical expressions. The musical genres practiced and imparted within Catholic Masses, even from an early age, substantiate the inherent natural interaction between Catholic and local traditional cultures. Extensive field surveys undertaken by the author in Vietnam underscore that numerous generations of parishioners have engaged with Catholic musical culture, employing traditional musical motifs. Folk music materials have been harnessed for the composition and performance of Catholic music within the context of Mass.

Bắc Ninh Diocese is one of the localities where Catholicism was introduced and developed very early, around before 1659 when the Dioceses of Đàng Trong and Đàng Ngoài were established. The natural area here is about 894 km<sup>2</sup>, population is 1,336,000, parishioners are 18,000, parish and sub-parish Evangelist points are 53, churches, chapels are 47 (Bắc Ninh Bishop's House 2019: 49). As an ancient cultural area, about over 3,000 years old, with a diversity and richness of indigenous cultural traditions, it has given Catholic culture here its own unique characteristics. On the contrary, it is Catholicism here that has also created this land with greater cultural richness. This is the reason why this study chose to investigate the phenomenon of acculturation through an orchestra in this locality.

The Bắc Ninh Diocese emerged as a pioneer within the Catholic missionary undertaking in Vietnam. Positioned within the cultural sub-region of the northern cultural expanse, Catholic leaders and parishioners within this district have assimilated numerous distinct and autochthonous folklore components to cultivate a unique cultural identity. Importantly, this is a land of festivals, the land of Quan họ folk songs and very rich and unique folk music. As a testament to their devotion during Masses, they have woven sutras utilizing folk music melodies like Quan họ singing (also known as *Bộ Quan họ*). This practice substantiates the process of acculturation and the endeavor to establish and safeguard Vietnamese Catholic culture with its distinct nuances. Beyond *Bộ Quan họ*, the melodic cadences employed during observance rituals prominently exhibit the threads of indigenous melodies, including Ví singing, Đúm singing, Trống quân singing, and Bồng dances – all emblematic of traditional autochthonous musical genres prevalent in this region.

Moreover, in addition to incorporating melodies from the local folk song repertoire, Catholic intellectuals and laypersons in the region have harnessed traditional musical instruments indigenous to the northern vicinity to establish musical ensembles. These orchestral collectives possess a distinctive character, embodying the unique essence of Catholics in Bắc Ninh. Among these musical ensembles, the Trắc drum orchestra set (Trắc is the name of a musical instrument that plays an important role in the orchestra and this instrument is used as the

name of the orchestra) stands out, featuring a distinctive amalgamation of scholarly and folk elements. Notably, it continues to be a customary feature in contemporary Catholic Masses.

## LITERATURE REVIEW

The integration of Catholic culture with indigenous culture since Vatican II has garnered global recognition, as asserted by Emanuel Pranawa Dhatu Martasudjita (2015: 123-138). In numerous Catholic nations, following the Vatican Council, the previously Rome-centric Catholic culture has progressively intertwined with local cultural elements.

In *Inculturation of Liturgical Music in the Roman Catholic Church of Igbo Land: A Compositional Study*, Agbo discussed the different concepts of acculturation, enculturation, and inculturation regarding composition and music among Catholics in Igboland, Nigeria. Agbo found that, “The [Vaticano II] made it abundantly clear that the Catholic Church rejects nothing that is true and holy in other religions and cultures [and that] the Church emphasizes the need for inculturation in worship, musicological studies must be affected by this renaissance” (Agbo 2017: 6-27). Likewise, Lumbwe – who focused on the origins and processes of development of the ubuomba musical style and how it relates to wellbeing within the Catholic Church – found that “these developments are based on song text, instrumental accompaniment, dance, and mime [and that] the ‘contemporisation’ and ‘commercialisation’ of the ubuomba musical style to incorporate Western musical instruments such as guitars, drum kits and synthesisers is examined with reference to internal and external musical influences” (Lumbwe 2014: 151-165), thus representing the incorporation of indigenous musical instruments into the liturgical music.

In China, Catholicism was introduced during the waning years of the Ming Dynasty, around 1644. Similar to numerous other nations, Chinese Catholic musical traditions spanning the early to the latter half of the 20<sup>th</sup> century were primarily rooted in the practices of the Roman Church. Upon its introduction to China, only the lyrics were translated into Chinese to facilitate participation by the laity, while the musical melodies remained largely unaltered (Liu 2022: 3-5). After the Second Vatican Council, a notable shift has transpired in Catholic music in China, as Taoist musical influences have begun to leave their mark. This evolution involves the incorporation of numerous traditional Chinese instruments into the composition and performance of Chinese sacred music. While Taoist musical influence significantly impacts Catholic music in Northern China, a distinctive manifestation of Chinese Catholic music emerges in regions like Zhejiang, Jiangsu, Jiangnan, and Shanghai. In these areas, Chinese Catholic music not only embraces a plethora of traditional Chinese instruments but also draws inspiration from the distinct melodic patterns of various indigenous ethnic groups. This creative fusion is especially evident in the employment of folk tunes from the Ngo people, contributing to the vibrant tapestry of Catholic music within these localities (Liu: 3-5).

In Latin America, the process of localization has been markedly pronounced since Vatican II. A notable trend within the parishes and dioceses of this region involves the increasingly prevalent incorporation of indigenous folk music into Catholic Masses (Scruggs 2005: 91-123). Similarly, in the United States, the impact of the Second Vatican Council has spurred innovative musical expressions within Catholic communities. This phenomenon is exemplified by the practices of two Trappist monasteries: the New Melleray Monastery in Dubuque, Iowa, and the Gethsemani Monastery in Bardstown, Kentucky. These monasteries have embraced folk music as a means of creating and performing sacred music in the contemporary context. Notably, at New Melleray Monastery, a blend of modern folk music and accompanying instruments has found its place within the realm of sacred music (Scruggs 2005: 91-123).

In the United States, the emergence of cultures from different countries has enriched Catholic music following the Second Vatican Council. The Congregational Vietnamese community also incorporates their traditional music into Masses. Numerous ethnic groups from Vietnam have settled here after April 30, 1975. After the Second Vatican Council, they gained the opportunity to integrate their traditional music into Church Masses (Andrea 2011: 63-73). Similar to the Vietnamese, many Filipinos have also established themselves in the United States during the latter half of the 20<sup>th</sup> century. Antonio C. states that Filipino music today is a unique fusion of two distinct traditional musical heritages – Eastern and Western. Through the generations, Filipinos have embraced these traditions, resulting in musical creations that align with mainstream musical thought. Over time,

Filipino society has witnessed the evolution of music expressed through various stylistic forms and nuances. This aspect is crucial, as it has allowed Filipino Catholic music, following the Second Vatican Council, to incorporate indigenous musical traditions into Catholic Masses, not only domestically but also for Filipinos residing in the United States (Andrea 2011: 84). In a February 21, 2011, interview with the author, Victor Ventulan - a native Filipino husband and father who has settled with his family in the United States – shared relevant experiences of being a Catholic both in his native Philippines and in the United States. Ventulan expressed that the Filipino people possess a strong sense of duty and a natural inclination to uphold their beliefs and traditions wherever they find themselves. Specifically, during significant religious and cultural occasions, indigenous folk instruments are often incorporated. These instruments encompass bamboo and coconut shell drums, as well as flutes with a four-hole design. Additionally, the 14-string bandurria Philippine harp, which has evolved from the Spanish bandurria and resembles a large mandolin, holds a prominent place in these traditions (Andrea 2011: 87). In *Ritual Music and Christianization in the Toraja Highlands, Sulawesi*, Rappoport delved into the profound shifts within the religious and musical landscape of the Toraja, a distinct community residing in the highlands of Sulawesi, primarily Christian, yet steadfast in preserving their native funeral customs alongside their Christian faith (Rappoport 2004: 378-404). In a similar Indonesian context, Poplawska's study (Poplawska 2011: 16) examined the contemporary musical expressions of the Catholic Church in central Java, Indonesia. This examination was conducted in connection to the historical evolution of Christianity in Indonesia, the practical application of inculturation, and the intricate matters surrounding Javanese and Indonesian Christian identity. The article found that the “performance practice of central-Javanese arts within Catholic churches of central Java is an example of [...] localized artistic expression [and the] result of historical processes as well as naturallyowering human creativity and conscious effort to develop a distinct indigenous Christian identity” (Poplawska 2011: 16). Similarly, Okazaki analysed the meaning of liturgical music among the Toba Batak people of North Sumatra (Okazaki 1998: 55-74). Okazaki results show that “a new local tradition in religious music is developing [;however], the complex nature of religious change is revealed as the symbolic meanings of non-Christian instrumental music are recalled and reevaluated in the context of Catholicism” (Okazaki 1998: 55-74).

Elsewhere, in his MA thesis titled *“Because We Are Catholic”: Music as a Bridge Between Identities Within the Catholic Community of South India*, Rhodes argued the music of the Catholic Church of South India “functions as a cultural bridge allowing the worshiper to express a distinctively Catholic identity without distancing themselves from their Hindu roots” (Rhodes, Johnathan: 2020). In his paper, Rhodes found, “Rather than using [local] songs as a compromise between Catholic and Hindu beliefs and practices, the Catholic Church in India recognizes these practices to achieve an international Catholic identity using local traditions” (Rhodes 2020).

## **METHODS**

Cultural acculturation in Catholic music, as discussed above, is a natural process. However, understanding the mechanics of this process and identifying the key factors involved is a crucial endeavor. This issue requires thorough investigation and validation based on theoretical principles. To provide clarity on this matter, this article will employ acculturation theory and theoretical frameworks concerning the interplay between cultural and religious aspects. This approach will enhance our comprehension of Catholic cultural influences, encompassing both those imported from foreign sources and those assimilated from traditional cultures. These influences have not only held significance for the Catholic laity but have also evolved into shared cultural elements among non-Catholic individuals residing in the same vicinity.

In terms of acculturation, Trần summarized, “Under the word acculturation, we understand that the phenomenon occurs when groups of people with different cultures have long-term and direct contact, causing paradigm shifts in the original culture of one or both groups” (Tran 2008: 50).

Acculturation takes place in all situations, spaces, and ethnic groups, whether it is forced or not. According to Barth, “Ethnic differences do not depend on the absence of social interaction and acceptance but, often to the contrary, are the real foundations upon which collective social systems are built. Interaction in such a society does not lead to ethnic extinction through transformation and acculturation, cultural differences persist despite interethnic contact and interdependence to each other” (Barth, Frederick 1969: 10). Lian and Ananda also add,

“Migrations and movements, whether temporary or permanent, lead to contact between diverse groups of people and, accordingly, individual adaptations or adaptations between groups in one form or another” (Lian and Ananda 2001: 304- 305).

Nguyen also added, that: “[...] world religions, when spread to different cultural regions, are often localized to varying degrees” (Nguyen 2016: 134). In this case, Western missionaries came to Vietnam. With their initial cultural differences, they, along with indigenous intellectuals and laity, exchanged ideas with each other and, to some extent, adopted each other’s cultures. In music, Catholics in Bắc Ninh district have used indigenous traditional musical instruments in the Northern Delta. At the same time, they also used Western music theory and learned about traditional music with a methodical system and Western music rhythms, all of which created the professionalism of this drum set.

Regarding the religion-culture relationship, the study of acculturation in Catholicism also helps with a clearer understanding of cultural-religious interrelationships. It is culture that gives birth to religion and, vice versa, it is religion that gives birth to culture. Religions and beliefs are an integral part of Vietnamese culture. This factor is the nucleus that creates the specificity of Vietnamese culture. “We cannot understand the inner form of a certain society if we do not understand the religion in that society. We also cannot understand the cultural capacity and achievements of that society if we do not grasp the religious faith that creates the background and the font (Hintergrund) of that culture” (Nguyen 2016: 136).

A great culture always contains in it the nucleus of religion. Each religion (especially the major religions) creates its own cultural factors from the process of practicing and living the religion. The relationship between culture and religion is organic. Religion creates and fosters cultural values that are constantly being perfected and developed and, vice versa, the traditional culture of a nation also gives religion its own nuances and cultural characteristics (Nguyen 2014: 666).

In particular, when approaching acculturation theory, the authors Ward and Geeraert have affirmed that acculturation, in acculturated individuals, will resolve stressors due to cultural accumulation that people. The negative impact on their well-being can be reduced; At the institutional level, schools and workplaces have a significant influence on the acculturation process of youth and working adults; At the societal level, attitudes, policies, and biases influence the acculturation experiences of travelers and immigrants and influence their psychological and sociocultural adaptation (Ward and Geeraert 2016). Thus, the positive benefits derived from acculturation do not only represent development for the community but for each individual and specific groups of people.

In the case of cultural acculturation in the drum ensemble in Bắc Ninh diocese, the cultural exchange and acceptance between Catholic culture and indigenous culture brings many positive benefits to each individual community and for Vietnamese culture. The Trống Drum was born in Catholic rites. It exhibits a distinctive character, unlike the orchestral music in the non-Catholic musical traditions of the region. At the same time, another remarkable phenomenon is that, up to now, in the local festivals of this area, the drums and bronze trumpets of many parishes have been used in cultural activities and festivals, also for non-Catholic beliefs. The originality and novelty of Catholic music have contributed to the harmonious development of Catholic culture and the culture of local communities in the same region. This study will use the perspective of Ward Geeraert for in-depth analysis in this article.

This article employs qualitative methods, utilizing in-depth interviews and participatory discussions, to analyze the staging of drum performances. Subsequently, the study examines the evolution of musical instrument sets across generations, investigating the infusion of foreign cultural and musical elements into Vietnam, alongside other pertinent cultural factors. The author’s surveyed sample encompasses proficient practitioners and instructors from the Trống drum ensemble, spanning four generations within three parishes of the Bắc Ninh diocese. These parishes include Tử Nê parish, Tân Lãng commune, Lương Tài district; Lai Tê parish, Trung Chính commune, Lương Tài district; and Thọ Ninh parish, Phú Lương commune, Lương Tài district, Bắc Ninh province.

The interviews center on the historical background, nomenclature, and distinguishing attributes of musical instruments, tracing their developmental trajectory. Furthermore, the author actively participated in instrument demonstrations within each parish. Additionally, interviews were conducted with several religious experts and local non-Catholic residents residing near the Catholic villages. Specifically, the research engaged 15 drum practitioners and instructors, three Catholic priests within the local parish, three non-Catholic residents of the region, and two religious experts. Despite the modest interview count of 23, the author asserts that by concentrating on seasoned and well-experienced drum practitioners, the resulting research outcomes are credible. A subset of interviewees possesses extensive involvement in drum troupe construction, artistic creation, practice, and pedagogy. Furthermore, the selection process for interviews encompassed individuals with profound insights into cultural and artistic assimilation within Catholicism. The subsequent sections will comprehensively present the research findings.

## FINDING AND DISCUSSION

### Identifying the Trắc Drums Set with The Acclimatized Culture-Art Classes

#### Identifying the Trắc Drums Set

The Trắc drum ensemble, through the process of acculturation, has included both Vietnamese culture and Western culture-art, as well as Catholic culture-art and indigenous culture. This is a unique "marriage" created and developed over many decades in this area. The drums are not only available in the Bắc Ninh diocese, but are also popular in several other dioceses and parishes in the northern region. Nguyễn stated, "Drums, cymbals, and mō have been popular in the North since ancient times" (Nguyen 2015). Many parishes feature octahedral music, performing Hành Vân and Lưu Thủy tunes, which are types of music often seen at Vietnamese village festivals. When playing the drums, folk artists dance in distinctive styles, based on selected folk dances (Nguyen 2015).



Figure 1: Trắc drums set in the Bắc Ninh Diocese of Vietnam

*Ngũồn:* Photo :Tuong Hoang Trong

The history of the drums in the Bắc Ninh diocese began quite early. Through retrospective interviews and the study of generations of artists, also known as *Trưởng*, who practice and teach the Trắc drum orchestra, it

became evident that this orchestra was in use by around 1970 at the latest. A priest also said that after the Second Vatican Council - 1965, the spirit of Catholic cultural integration worldwide began to be implemented. During this time, although Vietnam was still at war, the spirit of bringing the nation's traditional arts and culture into Catholic cultural life was applied by many Catholic priests and intellectuals. Therefore, around the years 1968-1970, many bands and sacred music singing groups began to change, using materials from indigenous culture and Catholic culture to create melodies and artistic forms new techniques are richer and more diverse. Competitions involving the drums, along with Mass singing (Ngắm) in the Bắc Ninh diocese and some other dioceses in the North, play a significant role as motivators. These competitions have played a crucial role in promoting the creation and practice of music in the Catholic Mass, adding richness and uniqueness to the experience. In other words, competitions and other activities within Catholicism from an early age were particularly instrumental in encouraging the creation of new forms, of which the drum set is an example.



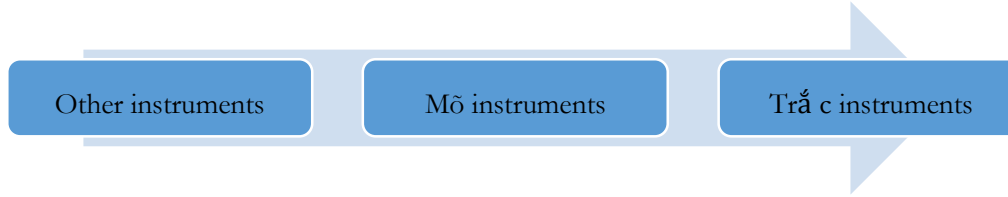
**Figure 2:** Trắc drums set in the Bắc Ninh 1990s

*Nguồn:* Photo: Tuong Hoang Trong

The author's surveys in several dioceses and parishes in the North reveal that the organization and scale, especially the systematic arrangement of the Trắc drum set, vary considerably. The drum set in the Bắc Ninh diocese was structured into a unified system. The drums consist of five groups of musical instruments, including two families of vibrating diaphragms (stretched membranes that vibrate to produce sound) and resonating bodies, along with other musical instruments like traditional cymbals (nào bặt), mõ, thanh la (small flat gongs), trắc, small drums (male drums), large drums (female drums), as well as percussion instruments (drum, thanh la, trắc, mõ) and supplementary percussion instruments combined with blocking clicks (thanh la) and impacts (lão bặt, traditional cymbal). Due to the unique characteristics of each instrument and the intricate performance techniques involved, this orchestra is exclusively performed by men.

Regarding the arrangement, although there are differences in the number and format of performances between parishes, the Trắc drum orchestra in the Bắc Ninh diocese follows the following order: 1) Trắc; 2) Mõ; 3) Thanh la; 4) Small drum; 5) Traditional cymbal; 6) Big drum.

### Diagram: Organization of a Trắc drum set in Bắc Ninh diocese



Specific instruments include:

- Trắc (a pair of bamboo musical instruments) is a member of the family of self-resonators with branch knock-percussion. In the orchestra, the band commonly consists of 6 to 16 pairs, varying in each parish and at different stages. Trắc is crafted from aged bamboo rods, measuring around 12-16 cm in length and 3 cm in width. One practitioner explained, "Today, some parishes still use rosemary, but the material is a wooden stick of the same size." In the orchestra, the ensemble takes the lead, fulfilling the role of maintaining the beat and responding through dance, contributing to the distinctive character of the orchestra. The audience for these performances typically comprises young people aged between 12-14 years old.

Trắc bamboo



Trắc wood



Người: Photo: Tuong Hoang Trong

**Figure 3:** Trắc bamboo và wood musical instruments

It is worth noting that within the drum troupe, two individuals always carry flags to maintain order in the front and rear rows, simultaneously enhancing the solemnity of both the orchestra and the Mass procession.

- The mõ (a musical instrument made from the roots/tubers of a bamboo tree) belongs to the family of instruments that resonate through percussion technic. The veteran artisan explains further: Currently, because bamboo is grown in villages less and less, parishes have chosen the wood of the jackfruit tree to replace the root material of the bamboo tree - when creating music. This "mõ" tool. The mõ is also arranged in pairs. In an orchestra, the number of mõ pairs varies from 4 to 10, contingent upon the region and time. The mõ serves a function akin to meditation, ensuring rhythm, and performing with rapid tempo frequency. Practitioners who



play the mỗ often blend dance and mỗ playing during concerts. Teenagers aged 12-14 typically perform the mỗ.



Source: Photo: Tuong Hoang Trong

**Figure 4:** Mỗ musical instrument

- Thanh la (Flat small gong) is a bronze-casted musical instrument from the resonator family, resembling a gong but smaller, with an average diameter of about 20-25 cm. The circular edge of the mule bar is notched with two small holes for attaching a rope; this is the section held by the performer's hand. Ordinarily, the orchestra employs 6 to 12 pairs of thanh la, contingent upon the parish and time. In the orchestra, the bar plays the role of adhering to the primary rhythm of each piece or song. Vocalists, typically young individuals aged 14-18, occupy the third position in the orchestra.



**Figure 5:** Thanh la (Flat small gong) musical instrument

Source: Photo: Tuong Hoang Trong

- The traditional cymbal (não bặt) is a bronze instrument hailing from the resonator and chisel family. Its distinctive structure involves two knobs for grip, resembling a pot lid's configuration. During performances, the não bặt utilizes techniques to produce a sharp, solemn sound through striking. Performers encompass both young and middle-aged individuals, with a majority falling within the young adult age range of 18-25.



Source: Photo: Tuong Hoang Trong

Figure 6: Cymbal musical instrument

- The drums within this orchestra are dual-skinned instruments within the vibrato and percussion instrument family. The drum set comprises two sizable drums, with an average diameter of 1.2-1.5 m, and approximately 8-16 small drums resembling traditional drums, possessing an average diameter of 36-40 cm and a height of 15-18 cm. In certain regions, the large drums reach diameters of up to 2 m (Nguyen 2015). Drums are played using wooden sticks, with a layer of cloth wrapped atop to mitigate undesirable sounds. Both drum types typically employ a pair of drumsticks, facilitating the execution of intricate rhythmic techniques and enabling dual drum play.



Source: Photo: Tuong Hoang Trong

**Figure 7:** Drum musical instruments

Lately, select parishes within the Bắc Ninh diocese have introduced exceptionally large drums, featuring diameters of 2-2.8 m and heights of 3.5-4 m. This innovation represents a novel element, altering the unique value and traditional aesthetic charm of the drum set.

In terms of function, the smaller drums lead the primary melody and rhythm, while the larger drums remain in the background. The larger drums also sustain the primary beat for the entire orchestra during performances. Notably, the positioning of the drums differs, with the large drum occupying the final spot, and the smaller drums placed fourth within the orchestra. A practitioner provided insight into this arrangement, stating: “Previous generations of artisans believed that each instrument’s arrangement should harmonize with its sound and resonance, resulting in a distinct harmony.”

Addressing the drum troupe, it is essential to discuss the performance attire. Costumes are designed on the basis of pants and shirts, combined with colors and patterns in traditional culture and art, especially the main colors yellow and red are often used in design on ceremonial costumes, the colors of the flag in traditional Vietnamese festivals in Northern Vietnam. These colors and patterns are coordinated on the Leggings (cuốn xà cạp), and some details on the shirt and pants of the Trắc drum performer. This is also an important detail that confirms cultural acculturation not only in the art of music and drumming but in other forms of material culture. A priest added: After 1965, especially after 1980 in Vietnam, ancestor worship in the cultural life of Catholics took place strongly - an issue that was not done before, along with many other forms of traditional Vietnamese culture and art have been absorbed and practiced by Catholics in the lives of Vietnamese Catholics. Colors accentuate the shirt and pants’ edges. Additionally, individuals adorn leggings (cuốn xà cạp) and turbans (vấn khăn), adopting the style of traditional costumes. Nguyen also mentions this aspect: “Each northern religious group typically comprises a martial arts team of around 20 children, aged between 10 and 15. Given the Southern musical influence, the members wear ethnic clothes. Leggings are occasionally worn, and the head is covered with a scarf or hat” (Nguyen 2015).

Here, the fundamental drum set is crafted using familiar materials – primary components integral to crafting traditional Vietnamese musical instruments. In essence, Catholic intellectuals and laypeople have harnessed the

strengths of widely recognized traditional musical instruments. These instruments play a pivotal role in the Northern Vietnamese’s traditional cultural life, contributing to an orchestra within the church. According to an expert, this represents a positive influence with significant ramifications for the laity’s awareness in preserving and promoting national cultural traditions through performing arts within the context of Mass. However, within the Bắc Ninh diocese, several modifications have surfaced in relation to the drums, encompassing the instrument count, constituent materials, and performance formats, as depicted in the table below:

**Table: The change in size and properties of the Drum staging system through different periods**

Name of instrument	Trắc	Mỗ	Flat small gong	Traditional cymbal	Male drum	Female drum
<b>Period 1</b>						
<b>1970 – 1985</b>						
<i>Quantity (pair)</i>	6-8	4-6	6-8	2-4	6-8	1
<i>Performance form</i>	Dancing	Dancing	Reciprocal	Reciprocal	Reciprocal	Bass raft
<i>Function</i>	Keep the beat	Keep the beat	Take the main rhythm	Keep the beat	Take the main rhythm	Take the main rhythm
<i>Crafting material</i>	Old bamboo	Bamboo root	Copper	Copper	Wood, drum surface from buffalo skin	Wood, drum surface from buffalo skin
<b>Period 2</b>						
<b>1985 – 2005</b>						
<i>Quantity (pair)</i>	10-16	8-10	8-12	4-6	10-14	1-2
<i>Performance form</i>	Dancing	Dancing	Reciprocal	Reciprocal	Reciprocal	Bass raft
<i>Function</i>	Keep the beat	Keep the beat	Take the main rhythm	Keep the beat	Take the main rhythm	Take the main rhythm
<i>Crafting material</i>	Old bamboo	Bamboo root	Copper	Copper	Wood, drum surface from buffalo skin	Wood, drum surface from buffalo skin
<b>Period 3</b>						
<b>2005 – present</b>						
<i>Quantity (pair)</i>	6-8	4-6	6-8	2-4	6-8	1-2
<i>Performance form</i>	Reciprocal	Reciprocal	Reciprocal	Reciprocal	Reciprocal	Bass raft
<i>Function</i>	Keep the beat	Keep the beat	Take the main rhythm	Keep the beat	Take the main rhythm	Take the main rhythm
<i>Crafting material</i>	Wood	Wood	Copper	Copper	Wood, drum surface from buffalo skin	Wood, drum surface from buffalo skin

*Source: Compiled from the author’s direct surveys at Bắc Ninh diocese from 2012-2020.*

Thus, the Trắc drum orchestra in Bắc Ninh diocese is stable and uniform in terms of musical instrument genres, instrument order, and performance form. However, the change in the number and materials of the musical instruments is also evident in the parishes of Tử Nê, Lai Tê, and Thọ Ninh, since before 1970. More importantly, recently, due to economic development, Catholic children pay more attention to learning. An interviewed priest said, young people spend time working in many industrial zones. Therefore, the problem of gathering young people in drum orchestras is not easy, only solemn Masses can be gathered more fully. The issue raises some suggestions for preserving and promoting this type of orchestra that the author will mention in the following subsection of the study.

## **Traditional And Imported Elements in The Drum Troupe**

### **Traditional Elements**

Through interviews with older individuals and middle-aged men who have engaged in the practice, performance, and teaching of drums within the local parish, the author has gathered that drums and the art of playing this musical instrument hold deep roots in folklore. Traditional methods of crafting and playing music, along with the philosophical and symbolic significance of these musical instruments, blend harmoniously with the yin and yang philosophy, enhancing the aesthetic enjoyment, utilization, and performance of these instruments.

Most instruments are organized in pairs, albeit with varying quantities within each instrument group. The elder practitioners also recounted that in the past, when they ordered drums for ceremonial occasions, they typically procured two: a larger one, referred to as the “Trống đại” (or “Trống cái”), and a smaller counterpart. An expert elaborated on this cultural naming practice, stating: “In Vietnamese culture, there exists a tradition of

attributing feminine names to many grand entities, as a sign of reverence towards women. Hence, the larger drum within the drum set is given a feminine title, often referred to as the ‘female drum’, while the smaller drum is known as the ‘male drum’, producing a distinct high-pitched and radiant tone.”

When these two drums collaborate in an orchestra, their role involves both creating an underlying rhythm and sustaining the central beat for the entire drum ensemble. Simultaneously, traditional drumming techniques are employed to generate a spectrum of sounds from the drum’s surface and its wooden components and edges, found in both the larger and smaller drums. This amalgamation of sounds produces a nuanced harmony, emanating from the resonating membrane and diverse striking implements, resulting in crisp and distinct sonic expressions.

The aesthetic of performing in pairs is not merely a stylistic element but rather a fundamental aspect influenced by traditional cultural philosophies, a practice perpetuated by Vietnamese ancestors for countless generations. Evolving into a quintessential benchmark of traditional aesthetics, paired instrumental performances communicate through a distinctive dialogue (Nguyen 2019: 13- 14). Since the process of acculturation begins with contact between cultures, it is of fundamental importance to understand the nature and characteristics of the home heritage or culture (Ward and Geeraert 2016). In other words, the process of cultural acculturation can only take place and be successful when the local indigenous cultural characteristics are deeply understood and developed appropriately to the new cultural context, here is Catholic culture.

An expert further posits that this paired aesthetic, along with the ensuing dialogue, likely serves as a pivotal driving force behind the ongoing advancement and refinement of drumming techniques and the musical framework itself. This dialogic aesthetic, pervasive in traditional musical performances, encompasses not just the musical instruments but also extends to various forms of folk singing, notably prominent in Bắc Ninh. Although Catholicism took root in Bắc Ninh as early as 1659, the formal establishment of the Bắc Ninh diocese transpired in 1883. Despite this religious transformation, the inherent cultural milieu, characterized by its rich folkloric nuances, facilitated a natural assimilation of indigenous traditional music philosophies and aesthetics within the Catholic community. Instead of wholly discarding established practices from village communal spaces and pagodas, Catholics ingeniously embraced these instruments, introducing novel and distinctive methodologies. Intellectuals and parishioners of the Bắc Ninh diocese adeptly imbibed and carried forward the traditional drumming heritage, contributing to the development of reciprocal performances aligned with their distinct criteria. This art of reciprocal and dialogic performance, typified by the Trắc drum set, likewise finds its expression in Vietnamese traditional art forms like Water Puppetry (Múa Rối nước), the rhythmic artistry of Trống cơm, and Sinh tiền performances in the Northern Delta.

This dynamic is mirrored in the creation and cultivation of musical instruments. In accordance with a time-honored cultural tradition observed across generations of indigenous people, the Catholics of Bắc Ninh, akin to their forefathers, have ardently contributed to the crafting of traditional folk instruments. One practitioner elucidated: “Drawing inspiration from the familiarity with traditional Vietnamese instruments prevalent in this region, the Catholics here opted for bamboo bell (“Mõ” - the one made from bamboo roots ), which resonate with a deep and mellifluous timbre. These sounds hold a profound association with the culture and people of this land, passed down through generations.”

Adding to this perspective, Author Nguyen emphasized:

“The ‘Mõ’ instrument doesn’t solely grace the Chèo theatrical plays and village festivities of Vietnam; its influence extends into the broader society. Vietnamese villages employ the ‘Mõ’ to announce communal tasks, accompanied by the horn’s resonant notes. Moreover, it safeguards riverbanks during floods, the sound serving as a protective vigil. The ‘Mõ’ wards off thieves and upholds village tranquility” (Nguyen 2015).

Consequently, integrating bamboo muzzles into orchestral ensembles has emerged as an efficacious means of guiding parishioners towards Catholicism. Early on, Catholic cultural practices and rituals harmoniously interwove with folk elements, narrowing the divide between Catholic and indigenous cultures.

The movements and dances accompanying musical performances echo traditional performance arts, as manifested in the lion dance (Múa sư tử), the graceful Bồng dance (Múa bồng), Chèo singing, and similar endeavors. In essence, these performance forms endure as vital constituents of contemporary folklore.

## **Western Factors**

Western or imported elements have prominently manifested themselves in the realm of professionalism within the drum orchestra. While the architects and practitioners of the Trắc drum ensemble may not have undergone formal training in professional music institutions, it remains indisputable that a noticeable disparity in musical proficiency exists between Catholics and non-Catholics within the same vicinity.

A priest added that when priests come to manage each parish, they often pay great attention to the elderly in the villages and parishes - Catholics who have a deep understanding of traditional culture local traditions, including traditional arts, to ask for their help. Elderly Catholic artisans are very important to building the traditional cultural and artistic life of a parish, of a locality that is both traditional and modern.

Empirical investigations and practical analyses corroborate the notion that Catholics in the North, encompassing the Bắc Ninh diocese, exhibit a commendably elevated grasp of music, congruent with Western music theory. This musical acumen took root and flourished early on within contemporary Vietnamese society. To elucidate further, music's intimate association with the process of Catholic evangelization in Vietnam has led Vietnamese priests to undergo systematic and academic training within seminaries. This training equipped them to craft music in accordance with the stipulations of the Roman Curia, particularly in the context of conveying hymns during Masses. Individual internal resources, that is, the role of local Catholics - Catholic intellectuals - are very important to carry out acculturation as well as create integration between Catholic culture and Catholic culture indigenous people through this drum set (Ward and Geeraert 2016). A priest expounded on this:

“As time progressed, priests assumed a particularly pivotal role in elevating the musical caliber of the laity, particularly in the establishment and cultivation of local musical entities within parishes.”

The organizational framework within parishes varies appreciably. The Trắc drum ensemble within Tử Nê parish encompasses:

- |                |               |
|----------------|---------------|
| - Sa Lay       | - Đờn Hoa     |
| - Ba Lèo trống | - Rô Ma       |
| - Nhịp 7       | - Mò Ca       |
| - La Mát       | - Lờ Ve măng  |
| - Pha Rô Nếp   | - Cờ Răng may |
| - Pha Mi       | - Rô Sét      |

In Lai Tê parish, the systematic system includes:

- |                 |           |
|-----------------|-----------|
| - Pha Rô lép    | - Lâm bô  |
| - Chúc Bái chầu | - Phi Líp |
| - Com Măng xi   | - Pho Ca  |

In Thọ Ninh parish, the systematic system includes:

- |            |                 |
|------------|-----------------|
| - Số Ly    | - Nhịp 5        |
| - Pha Mỹ   | - Nhịp 1        |
| - Nhịp 7   | - La Đò         |
| Xuân Lữ;   | Nhịp Hành quân; |
| Ca La Lết; | Rô Ma.          |

The methods of the Trắc drum set exhibit variations, as indicated by a direct survey conducted at three parishes in Bắc Ninh district. Two practitioners recounted that in the past, during drum contests in Bắc Ninh diocese,

music groups from Lương Tài district would often compete with approximately 15 drum songs. Nowadays, the quantity of music has significantly decreased. The primary reason for this decline is that practitioners no longer have the time to practice; they are compelled to work in industrial zones to augment their family's income. Consequently, the number of Trắc drum set songs in each parish has gradually dwindled. This issue has also become a concern for the elder practitioners in the Bắc Ninh diocese parish.

Another practitioner said that in order to preserve and develop this Trắc drum ensemble, it is necessary to choose enthusiastic and highly responsible troupe leaders. They also need to be paid monthly so they can focus on maintaining this orchestra for their locality because in reality, these people have to work as workers to earn income for their families. This practitioner also added that the people who practice drums are mainly elementary and middle school students, they are going to school and do not have to work to bring income to their families. They can focus on maintaining and developing this drum set.

From this observation, there is a very important issue: it is very necessary to choose a good drum group leader for each parish and locality to maintain this drum group well in contemporary Catholic cultural life.

Certain song titles are linked to concepts and names in Catholic culture, with a touch of Western music influence. While some pieces bear Western-like names and rhythmic structures, the musical attributes of the instrument and the performance styles remain rooted in traditional methods, lending a distinctive character to the drum troupe within this cultural region. The Trắc drum set is under the direction of a conductor. The drum orchestra displays elements akin to those found in a professional orchestra, leaning more towards the European tradition rather than the Vietnamese folk orchestra.

From a musicological standpoint, these pieces have been subject to scientific study, resulting in stable rhythmic patterns, clear sentence structures, and well-defined performance techniques for each piece. Over 20 songs for the Trắc drum set continue to be practiced in the Bắc Ninh diocese, adhering to a primary rhythmic pattern divided into 2/4 time signatures. This pattern includes single black notes, double single notes, double quadruple beams, single and double dual rears, dual fronts with a single center and dual rears, and dual fronts with a single rear.

An additional noteworthy aspect is that all the aforementioned pieces necessitate the presence of an orchestra conductor, both in composition and performance. The conductor's role extends beyond determining the speed and duration of the rhythm; it is also pivotal in maintaining the nuances and solemnity of the music during Catholic Mass.

Therefore, through this scholarly exploration, a stable rhythm framework akin to that found in contemporary European musical compositions, coupled with highly precise beat techniques and exceptional skills, serves as a guiding force for the music. These elements denote a professional influence drawn from modern Western music theory, constituting one of the prominent features of the present drums in the Bắc Ninh diocese.

## **DISCUSSION**

Shedding one's home culture or any one-sided cultural behavior is not acculturation, and is not sufficient to capture the richness and diversity of acculturation changes nor can it capture the richness and diversity of acculturation changes to explore the relationship between acculturation and adaptation (Ward and Geeraert 2016). On the contrary, acculturation will bring positive impacts because culture, by its nature, is always changing to suit each specific cultural and historical context.

First and foremost, the integration of Catholic culture and music into the local context occurred well before the Second Vatican Council. Alongside significant cultural facets such as literature, architecture, and various other folk forms, the exploration of the Trắc drum set's role is founded on a comprehensive approach stemming from the evolutionary process of Catholicism within certain regions. This phenomenon is particularly evident within the Bắc Ninh diocese and is reflected across generations of practitioners within this locality. A priest noted that as early as the mid-20th century, Vietnamese clergy expressed a desire to highlight the familiar ancestral traditional values. Some priests even endeavored to incorporate aspects of performing arts and craftsmanship into the Masses, thereby nurturing a deeper connection to these cultural legacies.

Second, it is also necessary to confirm the birth of documents after the Second Vatican Council II<sup>6</sup> and the 1980 Joint Letter of the Vietnamese Bishops' Conference. In the southern regions, a significant process of acculturation unfolded. Stemming from a pivotal decision by the Catholic Curia to foster dialogue and cultural communion, the divide between Catholic culture and indigenous traditions has gradually dissolved, ceasing to be a barrier for the laypeople. This stance is explicitly articulated in the Council's Declaration:

“What is good in the hearts and minds of men, or the rites and cultures, is proper to the peoples. The Church's action is not intended to destroy, but to establish a healthy, exalted, and perfected environment, for the glory of God and the pursuit of human happiness” (Common Letter 1980).

This perspective contributes to the enrichment and distinctiveness of Catholic culture worldwide.

Furthermore, the interconnected relationship between culture and religion warrants recognition as a shared principle. Culture begets religion and reciprocally, religion begets culture. Numerous forms of performing arts have originated within religious contexts and beliefs. For instance, music in Buddhist rituals, Châu Văn singing within the realm of the Three Palaces and Four Palaces beliefs, funeral music in Vietnamese culture, and even the drums employed in Catholic Masses in Bắc Ninh exemplify this symbiosis. These performing arts are a product of culture, with many transcending their religious origins to become integral aspects of communal artistic expression. An illustrative case involves Catholic drums and bronze trumpets, which have, over time, been adopted by non-Catholic communities for their religious ceremonies and cultural practices, especially during funerals and village festivities. Non-Catholic individuals interviewed in certain regions recounted that during village celebrations, the older generations would seek instruction from Catholics on how to play the drum set for festival rituals held at the communal village house. Additionally, in various instances, families in the village would hire brass and drum ensembles to perform during funerals, lending an air of reverence to the proceedings. This phenomenon underscores the pervasive impact of religious art on societal communities, substantiating the notion that religion often births culture.

In accordance with the Instruction “Music in the Sacred Liturgy” (1967), No. 1, the Church underscores:

“It should be remembered that the true importance of a liturgical celebration depends less on the form of singing or on showing off the rites, but relies on a worthy, dignified, and pious manner of celebration” (Congregation for Ceremonies 1967: 3).

Notably, in the Constitution on the Sacred Liturgy of the Second Vatican Community, 1963 (No. 112), it says: “The Church approves and allows liturgical use of all authentic art forms, provided there is essential character [...] while preserving traditional Catholic norms and laws and the norms of the Church”. At No. 119, it further states: “In some regions, especially in the mission lands, there are peoples who already have music of their own that plays a key role in their religious and social life. In these places, the music must be properly valued and given its proper place, while training them in a religious conception and adapting their gifts to worship. Therefore, amid the musical formation of the missionaries, great care must be taken that they may develop the musical traditions of these peoples, as far as possible” (Vatican II 1963: 119).

## CONCLUSION

Cultural integration is an inherent and inevitable occurrence when two or more cultures engage in prolonged exchange and interaction. The contemporary music landscape in Vietnam has been significantly shaped by the contributions of Catholic musicians. Concurrently, within Catholic churches, the endeavor to safeguard, foster, and advance traditional national music has been championed by Catholic intellectuals and laity.

Upon scrutinizing the phenomenon of Catholic acculturation through an examination of the Trống drum orchestra in Catholic Masses, one can deduce that the process of musical acculturation unfolds through two distinct avenues: Indigenous traditions have assimilated aspects of Catholic culture by incorporating techniques of music composition within the church. Conversely, Catholics have embraced indigenous traditional music

---

<sup>6</sup> The First Vatican Council ended on October 20, 1870, when the diocese of Rome was annexed by the kingdom of Italy. Many important topics of the council (such as missionary issues, the duties of bishops) had not yet been discussed and had to be temporarily rescheduled to Vatican II.



much like a nurturing maternal influence, evolving and maturing while introducing distinct nuances that vary across different regions and countries.

Significantly, the cultural output engendered by Catholics has evolved into a shared heritage within each respective community. The reciprocal relationship between culture and religion continues to flourish, thereby enriching both cultural and religious dimensions, contributing to the tapestry of human culture. Nonetheless, in the current milieu, where employment concerns and the preservation of traditions exert substantial influence on the conservation and advancement of this drum ensemble, it becomes imperative to undertake suitable measures to safeguard and promote not only the drum orchestra but also other Catholic musical creations within contemporary cultural life.

Currently, Catholic culture in Vietnam has become an important part of Vietnamese culture. Important Catholic holidays, especially Christmas - Noel is an important festival for the young generation of Vietnam. Catholics and non-Catholics are also increasingly intermarrying. Therefore, the acculturation between Catholicism and traditional Vietnamese culture is becoming stronger and more positive. Catholic culture increasingly makes Vietnamese culture richer and more developed; Vietnamese traditional culture is also a factor that helps Catholic culture in the world become richer and more diverse. Catholic culture has and continues to make very important contributions to the development of Vietnamese culture. Understanding Catholic culture in general, through the study of this orchestra, will make an important contribution to evaluating a culture in different periods of the history of each country and nation.

### Acknowledgments

This study is solely funded by Vietnam National University, Hanoi, under project number QG-22.37.

### REFERENCES

- Agbo, B. 2017. "Enculturation of Liturgical Music in the Roman Catholic Church of Igbo Land: A Compositional Study." *Journal of Global Catholicism* 1, no. 2 (July 24, 2017): 6–27. <https://doi.org/10.32436/2475-6423.1013>.
- Andrea, C.P. 2011. "An Examination of pre and post Vatican II music for the Roman Catholic Liturgy: Ethnic diversity as a vehicle of Unity", A Thesis Submitted to the Faculty of The Dorothy F. Schmidt College of Arts and Letters in Partial Fulfillment of the Requirements for the Degree of Master of Arts. USA: Florida Atlantic University Boca Raton, FL.
- Bac Ninh Bishop's House .2019. Diocese of Bac Ninh: Information, overview and map, Bac Ninh: Internal publication for Bac Ninh Bishop's House.
- Barth, F. 1969. "Introduction", in "Ethnic group and Boundaries: The Social Organization of cultural difference" Frederick Barth (ed.). London: Allen and Unwin London. Pp. 10.
- Congregation for Rites .1967. Instruction on Music in the Sacred Liturgy, Sacred Music, (Musiam Sacram), March 5, 1967, no. 11: AAS 59. Vatican: Second Vatican Ecumenical Council.
- De Rhodes, A. 1991. Anamese - Lusitan - Latin Dictionary, Institute of Social Sciences in Ho Chi Minh City, Hanoi: Society Science Publisher.
- Lian, K. F. and Rajah, A. 2001. "Ethnic Mosaic", in *Asian Cultural Mosaic: Anthropological Approach*, edited by Grant Evans. pp.? Hanoi: Ethnic Culture Publisher.
- Liu, J.G .2022. "Catholic Music in China" Master's Thesis in Religious Studies, pp. 3-5. Hanoi: University of Social Sciences and Humanities - Vietnam National University.
- Lumbwe, K., .2014. "Ubuomba : Negotiating Indigenisation of Liturgical Music in the Catholic Church in Zambia." *TD : The Journal for Transdisciplinary Research in Southern Africa* 10, no. 2 (November 2014), pp. 151–65. <https://doi.org/10.10520/EJC162134>.
- Nguyen, D.L. 2019. Research document on Catholic art in the Northern Delta. Hanoi: personal fieldwork diary documents.
- Nguyen, H.D .2015. "Mõ, cymbal, drums and the integration of Catholicism", *Catholic Weekly and Ethnic Minority*, accessed November 8, 2021. Hanoi: Catholic Weekly and Ethnic Minority.
- Nguyen, Q.H. 2014. "Religion and culture: C. Dowson's conception", in *Religion and culture: some theoretical and practical issues*. Pp.666. Hanoi: Religious Publisher.
- Nguyen, Q.H. 2016. *Religion and culture: Basic theory and oriented solutions to exploit religious cultural values for the development of Vietnamese society today*, Pp. 136. Hanoi: Publishing House Knowledge.
- Okazaki, Y. 1998. "Liturgical Music Among the Toba Batak People of North Sumatra: The Creation of A New Tradition." In "Crossroads: An Interdisciplinary Journal of Southeast Asian Studies" 12, no. 2., pp. 55-74. <http://www.jstor.org/stable/40860675>.

*Culture Acculturation among Vietnamese Catholics: A Survey of the Trống Drum Set in Bắc Ninh Diocese*

- Poplawska, M. .2011. "Christianity and Inculturated Music in Indonesia." Southeast Review of Asian Studies. Link.gale.com/apps/doc/A293544474/AONE?u=anon~dd105513&sid=googleScholar&xid=df1fb50d. Accessed 12 Dec. 2023
- Rappoport, D.2004. "Ritual Music and Christianization in the Toraja Highlands, Sulawesi." Ethnomusicology 48, no. 3. <http://www.jstor.org/stable/30046286>.
- Rhodes, J. 2020. "Because We Are Catholic': Music as a Bridge Between Identities Within the Catholic Community of South India." USA: University of Denver.
- Scruggs, T.M. 2005. Indigenization?: Post-Vatican II Catholic Ritual and "Folk Masses" in Nicaragua, *The World of Music*, Vol. 47, No. 1. Pp. 91-123. <https://www.jstor.org/stable/41699624>.
- Tran, Q.V. 2008. Vietnam Cultural Foundation. Hanoi: Publishing House Education.
- Vatican Council II .1963. Constitution on the Sacred Liturgy (Sacrosanctum Concilium), Vietnamese translation of the Pontifical Institute Pio X, No. 112, No. 119. Vatican: Constitution on the Sacred Liturgy.
- Vietnam Bishops' Conference .1980. General Letter 1980. Hanoi: Vietnam Bishops' Conference.
- Ward, C. and Geeraert, N. 2016. "Advancing acculturation theory and research: the acculturation process in its ecological context", *Current Opinion in Psychology*, Vol. 8, 2016, pp. 98-104, <https://doi.org/10.1016/j.copsyc.2015.09.021>.