



**TINH TAU WITH THE ROLE OF PRESERVING CULTURAL VALUES
TAY TUYEN QUANG PEOPLE**

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Abstract

Tay people - the second largest ethnic group in the community of 54 ethnic groups living in Vietnam. Accounting for over 25% of the total population of Tuyen Quang province. The Tay community has a great influence on the cultural life of the people here. With the appeal of Then Singing beliefs, Tinh tau of the Tay people has gradually appeared in their artistic life. Today, Then Singing is not only loved by the Tay people but it has really spread to surrounding people.



TÍNH TÁU VỚI VAI TRÒ BẢO TỒN GIÁ TRỊ VĂN HÓA NGƯỜI TÀY TUYÊN QUANG

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Thông tin bài viết	Tóm tắt
Received: 19/6/2023	Người Tày - Dân tộc đông thứ hai trong cộng đồng 54 dân tộc anh em sinh sống ở Việt Nam. Chiếm trên 25% tổng dân số tỉnh Tuyên Quang. Cộng đồng người Tày có ảnh hưởng rất lớn đến đời sống văn hóa của người dân nơi đây. Với sức hấp dẫn của Hát Then tín ngưỡng, <i>Tinh tấu</i> của người Tày đã dần xuất hiện trong đời sống nghệ thuật của họ. Ngày nay, Hát Then không chỉ được người Tày yêu thích mà nó đã thực sự lan tỏa đến người dân xung quanh.
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Từ khóa	
Người Tày, văn hóa, Hát Then, <i>Tinh tấu</i> , dân tộc, ...	

1. Introduction

The Tay people belong to the Tay-Thai language group. Present in Tuyen Quang since the 18th century due to the rebellion from Cao Bang. Due to the process of migration and settlement, the culture of the Tay people is also very diverse, rich and attractive. For Then Singin, *Tinh tau* is an accompanying musical instrument, bringing Then to the community. Music of the *Tinh tau* combined with other art forms to create a stage that is holistic in nature. Then singing – Tay cultural values – *Representative intangible cultural heritage of humanity* - Cultural products passed down in the Tay community need to be preserved and passed down to future generations.

2. Research methods

Within the framework of this article, the author has conducted fieldwork, surveyed research subjects, areas where the Tay people reside, and some reference documents on the culture and art of the Tay people. In addition, the author also directly participated in a class

to transmit and preserve the Then Singing Heritage in Tuyen Quang province. Implementing methods of document research, document analysis, ethnographic classics, interviewed, research subjects, we conducted a search to collect data to serve this research.

3. Results and discussion

3.1. Some details about Tay people in Tuyen Quang

Tay Tuyen Quang people are determined to originate from Cao Bang. The presence of the Tay people here was also found by archaeologists through data at Pu Quan and Heo Uan in Trung Khanh commune, Na Hang district, Tuyen Quang, which are: 39 tombs - fierce tombs. burial (grave buried once without reburial); The poorly crafted stone stele about 50 - 60 cm in rectangular shape is engraved with 19 Chinese characters, meaning: The predecessor lived in the Vinh Khanh dynasty, died in January (Dan month) of the year Binh Than, and is believed to have Perhaps this was during the reign of Emperor Duy Phuong (1729-

1732)., h255 years after Le Hung's reign¹ [8]. Based on this, it shows that: After the Mac Dynasty, the Tay people came from Cao Bang *Migratory* came to Tuyen Quang, settled down, *spread* and create a new look for our culture to the community here.

The Tay people have the second largest population but only account for 1.98% of the total population in the country and over 26.2%² population in the entire province³. Most of them reside in the high mountains and basins of Lam Binh, Na Hang and Chiem Hoa districts - adapting to living conditions of wet rice agriculture and animal husbandry. The traditional house of Tay Tuyen Quang people is a stilt house, meeting the physical facilities and living conditions of mountainous agriculture. Nowadays, transportation is convenient, many modern cement houses have been chosen by people.

The Tay language is currently still classified as Tay-Thai. Writing includes "both ancient writing systems and new Latin writing systems" [4,tr.9]. Besides using Tay Nom script, they use Confucian script in religious practice, relying on the hieroglyphic system as a basis to deduce the meaning of ancient prayers. However, Latin script is still circulated in the community to preserve documents. Tay Nom script is not widely used but is only kept and passed down through generations by families with a tradition of teaching literacy; Those who work in Then, Cao, and Mo occupations learn to leave behind.

As for beliefs, The Tay people believe that when they die, their souls will continue to live in the afterlife, so their funeral rites are only held once, that is to bury them forever. For the Tay people, when they die, it is indispensable to make offerings to their funeral home. The Tay people believe that if they die without burning the funeral home and burying themselves, they will not be able to join their clan in the afterlife. In addition to worshipping ancestors on the full moon day and first lunar day, important ancestor worship ceremonies during the year are related to people's life cycles and their customs.

1 This was the time of the fall of the Mac Dynasty in Cao Bang.

2 Tay Tay has 205,624 people out of the total population of Tuyen Quang province which is 784,811 people.

3 Report on population data until 2019 of Tuyen Quang Provincial Statistics Department.

Tay Tuyen Quang people have many types of cultural and artistic arts, such as: Architecture, painting, literature, poetry, music. In particular, with music, folk songs are a genre that the Tay people pay the most attention to, such as Coi singing, Phong slu singing, Quan lang singing, Then singing... Especially with their Then singing, it is also associated with *Tinh tau* from Then rituals to community cultural life.

3.2. The *Tinh tau* in the cultural life of the Tay people in Tuyen Quang today

*3.2.1. The *Tinh tau* as a cultural and religious symbol of the ethnic group*

*Calculate the origin and history of Tay culture: *Tinh tau** Since when, no one can determine. However, based on stories passed down through generations until now, it shows that the *Tinh tau* is honored as a symbol associated with the cultural and religious life of the Tay people everywhere. Story about *Tinh tau* Each locality is different, but they all have the same story: the story of an orphan boy who made a 12-string guitar. People forgot to do things, forgot to eat, engrossed in the sound of the guitar and the young man's singing. To bring everyone back to a productive life, heaven ordered the strings of the instrument to be cut, leaving only 3 strings, and appointed a young man to use the sound of the instrument to sing a song to connect people with heaven. From then on, when they wanted to pray for anything to the supernatural world, they asked Master Then to lead the group to offer the ceremony. From that *Tinh tau* Become a sacred object accompanying Master Then for mortals to place their trust in. It can be seen: The process of migration and cultural interference has made the Tay culture diffuse and spread, and at the same time absorb from many cultures, creating its own color in each area of residence.

Tinh tau with cultural and religious symbols: According to the explanation of Then teachers, the circular gourd symbolizes the earth; The neck of the guitar symbolizes heaven, gods, etc., and the religious symbols on the instrument are concentrated high above the head of the instrument. These are images related to worshipping God or worshipping Buddha (Put), such as: Lotus-shaped hats, Dragons holding pearls, Curving dragons,... Concepts about *Heaven - Earth, Three Harmony* expressed through strings. Especially, in *Tinh tau*, Master Then attaches great importance to the presentation of the leading part because it carries

religious and religious significance in their spiritual and cultural life.

Consider the Tinh tau as a sacred musical instrument: Tinh tau - Cultural products contain the worldview and outlook on life in Tay culture from ancient times to the present. Through the words Then, the music from the guitar has inspired, bringing people with their imagination to imagine a mystical, rich, conventional spiritual world and become a symbol. live in their lives. So, *Tinh tau* of the Tay people for many generations and has been considered a “sacred” object in Then rituals. Using the sound of the instrument to describe the journey to the spiritual world has shaped each person’s subconscious about the “sacredness” of the instrument when listening. *Well then*. Gradually, they said: *Tinh tau* - Tay people’s musical instruments are sacred instruments of the people of heaven, only Then people can play and sing. Even when in heaven to the South, *Tinh tau* They still carried the Then ritual with them and became a cultural and religious symbol of the Tay people in the new land.

3.2.2. Calculate the importance of preserving, preserving and promoting national culture

- *Conservation folk artists with the role of preserving and promoting the art of Then Singing - Tinh tau*: In the Then ceremony of the Tay people, in addition to the ritual purpose, it is also an opportunity for them to enjoy art. Thanks to the Party and State’s innovative policies, Then masters, in addition to practicing Then, also have the opportunity to perform new Then songs and perform Then ceremonies with *Tinh tau* Participate in community cultural events. Artists are people who have practiced Then rituals for many years, have good voices, and have skillful playing techniques, making the melody of the instrument sweet and attractive, attracting many admirers. When they played and sang, the music from the instrument and Then’s words attracted the attention of many people around them.

Thanks to innovative policies, Then teachers have boldly taught Then music and singing to people living in the community. While practicing Then, participating in teaching, and being a new Then performer, Master Then brought to the audience ancient Then dances with elaborate Then rituals. The two jobs of them being both shamans and folk singers are an opportunity to promote Then rituals closer and closer to the community and increasingly spread to society. “The parallel musical

art of the Then ceremony with the musical art of Then Singing - *Tinh Dan* certainly does not negatively affect each other, but it also interacts and complements each other’s art. That interaction is and will give birth to Then worship artists whose voices and musical instruments are loved by the community” [3].

* *The Tinh tau in Then art plays the role of preserving and promoting the culture of the Tay ethnic group*

Nowadays, people not only sing Then *Tinh tau* It is still widely used by many people. They are the ones who affirm the role of Then singing and *Tinh tau* in preserving and promoting national identity not only for the Tay people but for the entire Vietnamese ethnic community. *Tinh tau* naturally enters their souls from Then melody to Then words, performance space, etc. gradually becoming a cultural symbol that naturally participates in preserving culture and uniting the Tay community.

The art of singing Then and *Tinh tau* has been actively preserved and promoted in the cultural life of the Tay people everywhere. Wherever they are, they gather together, as long as the guitar sounds, they sing their national song. The changing role of *Tinh tau* In the spiritual life of the Tay people, from rituals to cultural and artistic life, it is not just about doing it exist but also attract the attention of a large number of people living anywhere.

From Tan An commune with the free instructor, People’s Artist Ha Thuan, Then Singing Clubs have trained many nuclei for the cultural and artistic movement for the Tay community and other ethnic groups living together. living in Tuyen Quang province and staying in the province. *Tinh tau* become a typical form of music in popular cultural activities. Currently, “Post-Heritage” but Then Singing - *Tinh tau* Teaching is still held regularly in districts, schools, clubs, etc. Participating is not only Tay people but also members of other ethnic groups living in the same residential area. Campaigns to preserve and promote national culture have been responded to by many people in Tuyen Quang province. Not only that, Sing Then with the same melody *Tinh tau* of Tay people in Tuyen Quang has spread to neighboring provinces, such as: Ha Giang, Yen Bai,...

3.3. The role of state management and social community

3.3.1. The role of state management levels

** The guiding role of the Provincial People's Committee*

Tuyen Quang is a locality that was soon aware of preserving the cultural heritage of ethnic groups living in the province: it is a leading locality that actively finds solutions to preserve Then art form, including ancient Then and New Then. Recognizing the importance and value of the intangible cultural heritage of the Then Ritual of the Tay ethnic group, in 2012, the People's Committee of Tuyen Quang province directed the Department of Culture, Sports and Tourism to conduct an inspection. List and list intangible cultural heritage throughout the province; select typical cultural heritages, including the intangible cultural heritage of the Then Ritual of the Tay ethnic group. This is the step to prepare documents to put Then Tay on the List *National intangible cultural heritage* and take urgent protective measures [5].

In December 2012, the Ministry of Culture, Sports and Tourism included Then Singing of Tay Tuyen Quang people in the List *National intangible cultural heritage* [6], and at the same time complete the dossier "Then cultural heritage (Tay ethnic group)" to request UNESCO to register it on the List *Representative intangible cultural heritage of humanity* [6]. In 2013, at the National Tong Tong Festival, Chiem Hoa district and Lam Binh district along with the ethnic people of Tuyen Quang province were very excited to welcome a solemn event. *Ceremony of Receiving the National Intangible Cultural Heritage Then Ceremony of the Tay ethnic group in Tuyen Quang province* at the festival *Long Tong*. This is a National Festival of the Tay people is held in the first lunar month every year in Chiem Hoa district and Lam Binh district.

It can be seen that the leaders of the Department of Culture, Sports and Tourism of Tuyen Quang province soon recognized the role and value of Then Tay. Therefore, the documents were submitted to the Ministry of Culture and Then Tay was quickly recognized as a National Intangible Cultural Heritage. After the work of reviewing documents, completing documents, and reporting to leaders at all levels with expertise and authority to verify, on December 14,

2019, Then Tay Practice was officially recognized by UNESCO as *Intangible cultural heritage of humanity*.

- The role of the Department of Culture - Sports - Tourism

To implement the direction of the Provincial People's Committee on "*Preserve and promote the intangible cultural heritage value of Then singing*" In May 2013, the Department of Culture, Sports and Tourism of Tuyen Quang province coordinated with the Institute of Music and localities participating in Then conservation to organize a training conference "Inventory of Then Tay cultural heritage - Nung - Thai year 2013"; At the same time, prepare the necessary conditions to coordinate with provinces with Then heritage to prepare nomination documents and submit them to UNESCO for recognition. *Intangible cultural heritage of humanity*" [5].

In September 2015, in Tuyen Quang province, the Institute of Music under the Vietnam National Academy of Music chaired and coordinated with the Department of Cultural Heritage, Department of International Cooperation, Tuyen Quang province and localities to organize the Joint The 5th National Then Singing and Musical Instruments Festival. Within the framework of this Festival, the international conference on Then Singing and Tinh Musical Instruments was also attended by cultural researchers, enthusiastically discussing cultural issues. The art of Then ritual practice brought by localities [5].

December 2019, *Tinh tau* was present at the Then ritual practice of the Tay - Nung Thai people, which was honored by UNESCO and officially recognized as *Intangible cultural heritage of humanity*.

In recent years, directly implementing the Department of Culture, Sports and Tourism has developed a project, advised and proposed to the Provincial People's Committee a number of solutions to preserve and promote the value of Then art form Tuyen Quang is one of the leading localities actively finding solutions to preserve Then art form, including both ancient Then and new Then, with the following basic contributions:

- Regarding research and collection:

Developing scientific research topics, inventorying and evaluating, listing artists, opening teaching classes, translating books, compiling and publishing books...

especially bringing Then singing to schools; Preserve and promote the value of Then heritage, especially the ancient Then melody that is at risk of being lost. It is necessary to urgently take specific measures to preserve such as: Encouraging Then artisans and masters. preserve and fully record ancient Then songs; Research and collect ancient key melodies for long-term preservation; Restore and incorporate Then singing into rituals in community cultural activities; Maintaining Then singing and music clubs, thereby building a positive attitude and respecting the precious legacy left by our ancestors; Organize Then singing classes integrated into the school curriculum; Agencies under the Department of Culture, Sports and Tourism of Tuyen Quang province research and collect ancient Then melodies, develop professional art programs and performances to perform in art festivals. masses in the community.

- Regarding encouragement and rewards:

The Department of Culture, Sports and Tourism advises the Provincial People's Committee to promulgate policies and mechanisms to support Then Singing and String Instrument Clubs to maintain quality and effective operations (support for purchasing lute instruments, business support). Participation fees for Then Dan singing festival are charged throughout the province every year...). There is a remuneration policy for artisans who have contributed to protecting and promoting the heritage value of Then singing - dan Tinh in communes and wards. Regularly review and prepare documents to request the State to award People's Artists and Meritorious Artists to talented individuals who have made important contributions to preserving and promoting the value of Then - Dan singing heritage. count. Especially the attention paid to ancient Then documents *living*. Pay attention to the young generation of Then artisans, stimulate passion and love for Then through club activities, and develop local human resources through annual training classes. Encourage clubs at each facility to regularly operate to spread Then Singing further. Organizing competitions at all levels for artisans to show off their talents, exchange, and expand knowledge about Then Singing everywhere;

- Regarding propaganda and promotion work

Today's media is also an effective means of preserving and spreading Then Singing to everywhere.

The Department of Culture, Sports and Tourism, in collaboration with the Provincial Radio and Television Station, has implemented annual performance programs, festivals and competitions; develop topics to introduce and promote various types of art; Introducing Then singing into the program of teaching Then singing and playing musical instruments on the province's Radio and Television stations to propagate and promote the value of Then singing and playing musical instruments to a large number of people [5]. Especially, with a love for the art of Singing Then with the *Tinh tau* Every year, Tay people throughout the Northern region often organize Then Singing - Dan Tinh exchanges.

- The role of district and commune management, levels

For district level: Regularly do a good job of Then conservation such as: Chiem Hoa district, Lam Binh district, Na Hang district. These are localities where a large number of Tay people reside, especially their culture is also very developed. That is why it attracts the attention of local leaders. They have been a bridge to connect Then Singing – *Tinh tau* of the district to a large number of people throughout the district and up to the provincial level. Organizing the training class in the district also wants to create favorable conditions for less remote roads so that many people who love Then dance can come and learn.”

For commune level: Tan An commune, Chiem Hoa district is considered a pioneer in the Then - Singing movement. *Tinh tau*. From the spontaneous contributions of Folk Artist Ha Phan and People's Artist Ha Thuan, the movement spread throughout the communes. However, for the movement to spread, it requires the attention and participation of leaders and Party committees of Tan An commune. Thanks to that, all levels and sectors gradually paid attention to the quintessential values of Then singing of the Tay people. Currently, the Then Singing Clubs still maintain activities in the communes. Some communes also organize extracurricular teaching for local students. In communes where tourism and Then singing are developed – *Tinh tau* It also becomes a tourism product to serve cultural entertainment for tourists.

It can be seen: The proposal of the Department of Culture, Sports and Tourism of Tuyen Quang proposed Then proposal *Intangible cultural heritage*

approved and promptly directed by the provincial leaders. Since then, there has been the participation of leaders and party committees from commune, district and provincial levels along with the people to check and circulate ancient Then dances to restore them. At the same time, encourage people to participate in voluntary storage, creation and dissemination activities in the community.

3.3.2. The role of social community

- The role of people - the subject of the *Tinh tau*: Preserving and promoting Then Singing – *Tinh tau* of the Tuyen Quang Tay people, first of all, we must mention the core role of people who have a love for *Tinh tau* and have enthusiasm and enthusiasm to participate in activities to preserve and promote *Tinh tau* locally. They include two groups: One is Then masters - those who practice Then rituals both as priests and as folk music artists; Second, the Then singers love the instrument and Then singing.

- Master Then as a ceremonial Then singer: Tuyen Quang province currently has nearly two thousand folk artists who sing Then and use *Tinh tau* of which there are only 54 Then masters, concentrated in Chiem Hoa, Lam Binh, Na Hang and Son Duong districts who know how to use ancient Then. However, the majority of Then teachers who are knowledgeable about ancient Then are elderly, so the teaching job also faces many difficulties in teaching, researching, composing, etc.

- The role of Then singing artists: Launching the establishment of Clubs with members who are farmers and local intellectuals based on cultural development orientation and guidelines. From 2013 to present, Then Singing Festival – *Tinh tau* is held annually in localities in the province. At first, following the movement, almost every commune had a Then Singing Club. However, up to now, only a few typical clubs still maintain their activities, from regular activities, composing, and making instruments to serve members of the commune and neighboring communities. Typical examples of lute making in Chiem Hoa district include Tan An, Xuan Quang, Ha Lang, Yen Nguyen communes; Na Hang district has Nang Kha and Yen Hoa communes. Chu Van Thach in Ha Lang commune, Chiem Hoa district is young but very dedicated to preserving and promoting Then art. He has spent a lot of time training the young generation to learn and learn to sing ancient Then and new Then. Along with composing and teaching Then

singing, there are a number of Then teachers who have researched on their own to make guitars to serve the community's practice and performance of Then singing. Meritorious artist Ma Van Duc, former Deputy Director of the Department of Culture, Sports and Tourism of Tuyen Quang province, has spent a lot of time, day and night devoted to researching and translating ancient key palaces of the Tay people to serve the community. researching, preserving and promoting Then heritage values.

Especially with the form of Homestay community tourism of the Tay people in these 3 districts, Then is truly exploited and spread to tourists from all over. This is the source for tourism development not only for the commune but also for the whole province in the near future. Artist of Then Singing - hThese are the people who have been participating in district and commune clubs; are people who are dedicated to the work of preserving, preserving and developing Then Tay cultural values in Tuyen Quang province through local clubs, school clubs, Homestay Tourism and through websites. Facebook, Youtube,...

Thus, we can see in Tuyen Quang the preservation and promotion of Then in general and *Tinh tau* In particular, there is an important contribution role of individuals as typical cores and leaders in the movement to preserve and promote Tay ethnic culture here.

- The role of local collectors and researchers

Up to now, research is still one of the important tasks in preserving and promoting the cultural values of the ethnic group. So let's talk about preserving and promoting Then in general and *Tinh tau* In Tuyen Quang in particular, it is impossible not to mention the contributions of local collectors and researchers.

Although Tuyen Quang province does not have a strong cultural research force, it can also be seen that there are researchers Ninh Van Do, Ma Van Duc, Nguyen Vu Phan, and outstanding artisans Tham Ngoc Kien, Phuc Thi Xuyen, Au Thi Mai, Dinh Thi Thu Trang, Tran Thi Hieu, Vu Ngoc Ha, Nguyen Thi Thanh Thao, Tong Dai Hong, Ha Thu Huyen, Ha Thuyu Mai... Although the time participating in the research was not long, it was still worthwhile included in local cultural studies.

3.4. Some questions posed days for the exploitation, conservation and promotion of the *Tinh tau* in the lives of Tay Tuyen Quang people today

3.4.1. Opposite to with exploiting, preserving and promoting the *Tinh tau* in Then rituals

*** The management role of the state**

To complete the dossier submitted to UNESCO to recognize Then Tay Theater as an Intangible Cultural Heritage of Humanity, the Provincial People's Committee and the Provincial Department of Culture, Sports and Tourism continue to inventory Then, from the number of artisans. to the quality of Then rituals to identify the vitality of the heritage and take measures to protect Then of the Tay people. Up to now, "Post-Heritage" has been going on for 2 years, but policies on preserving and promoting the values of Heritage are still implemented regularly and with high efficiency, such as: Identification inventory, consulting heritage data; Collect, record audio, and video documents conducted by elderly Then teachers; translating and printing Then ritual publications; Collect artifacts related to Then practice to display and promote religious values at Tuyen Quang museums; Teaching and remuneration for Then teachers... makes Then more and more widespread.

*** The role of Master Then**

With the goal of: Promoting cultural and religious values that represent the long-standing fine traditions of the Tay people, therefore, a Then master must be responsible for choosing successors. They often choose people with good fate, good moral qualities, and hobbies from an early age to teach. However, there are also many cases where after escaping and working in society, they only return to continue their career after retirement. Teach the next generation the quintessence of Then rituals, such as: Flute fingers, singing rhythms, Nom script, dances, rituals,... in Then rituals. Actively research ancient Then dances to teach them to the next generation; Organize Then teaching classes for the community and those who need to learn. Currently, finding successors is still encouraged to preserve the cultural and religious values of the local Tay people. However, there also needs to be voluntary elements for successors. Because, when joining a career, you who

accept that position need to be clearly aware of your role and responsibilities to your profession and to the community.

*** The role of the specialist**

Researchers organize to collect and study Then from all perspectives, such as: History, literature, music, sociology, dance,... to compare with contemporary values to gain new perspectives. In-depth and multi-dimensional form of humanity's intangible culture; Regularly research and contribute to science with accurate documents so that state management agencies can promptly grasp information and have timely sanctions and policies for folk belief activities; From research to help managers have policies and strategies in developing ethnic culture;

3.4.2. For work declare Preserving and promoting the *Tinh tau* in Then arts

*** The management role of the state**

Tuyen Quang Provincial People's Committee, Department of Culture - Sports and Tourism and Sports continue to implement UNESCO's direction on protecting intangible cultural heritage; Promulgate legal documents and guidelines to protect and promote the value of intangible cultural heritage; Implement and direct agencies under the department to participate in research activities; Encourage and create appropriate conditions for research; Implement identification, inventory and documentation activities; Invite Artists to teach knowledge by combining Then singing and singing *Tinh tau* into school curricula throughout the province; Publishing publications for research on Then Tay; Encourage artisans to compose and teach Then; propagate and encourage young people to participate and pay attention to the practice of New Then and ceremonial Then [2];

*** The role of artisans**

Currently, in provinces with Then heritage, most of them have artisans who keep the craft alive. Not only are the elderly artisans enthusiastic about collecting and composing Then lyrics. Tuyen Quang province has People's Artist Ha Thuan (in Tan An commune, Chiem Hoa district) are the pioneers of the province's new Then singing movement; There are many artisans

who are dedicated to Then singing and are conscious of spreading Then to the community such as outstanding artists Tham Ngoc Kien, Chu Van Thach, Hoang Thuan, Chau Van Dien, Ly Thi Ngoan, Hoang Van Huyen, and Ma Duc Hien. , Ha Van Thu, Nguyen Thi Hieu, Nong Quoc Van,.... they are dedicated, knowledgeable artisans who can sing and play the instrument (*Picture calculation*), Enthusiastically participate in learning activities and share experiences and knowledge about Then with everyone. With their knowledge and experience in Then rituals, they will impart experience to new Then artists on dancing and singing techniques, especially the fingers of the instrument when playing *Tinh tau*. They are the ones who give Then the mysterious color of the new Then and make it more and more vivid and attractive to viewers.

* The role of the people

The preservation and promotion of Then Tay cultural values - the intangible cultural heritage of humanity - must rely on the people's hearts. Any value that is not accepted or tolerated by the people will be recognized even if it is recognized *Intangible cultural heritage of humanity* will also gradually perish; Sing Then together *Tinh tau* needs to be replicated throughout the community and needs to receive acceptance and support from the people; Teaching and learning Then Singing –*Tinh tau* Whether at school or at a club, it also needs the participation and support of the people; Tay people in neighborhoods and villages should establish Then and singing clubs *Tinh tau* so that Tay culture can spread everywhere in the province; Collect good Then words, beautiful tunes, and practice techniques to teach to each other; Find out the causes, limitations, and advantages to propose solutions to state management levels of culture, aiming at the goal of developing traditional ethnic culture. preserving national cultural identity;

* The role of professionals (composing, disseminating...): - They are the people who participate in the management of national culture, as well as researchers or artists who create art. Therefore, from the perspective of researchers or creators, they directly participate and accompany managers, researchers, and especially social community groups to do well their tasks his role.

4. Conclusion

Tinh tau – Typical musical instruments in intangible culture Then practices of the Tay people ensure compliance with general regulations, which are: "*Intangible cultural heritage* is a spiritual product with historical, cultural and scientific value, preserved by memory, writing, transmitted by word of mouth, vocational transmission, performance and other forms of storage and transmission. includes speech, writing, literary works, arts, sciences, oral literature, folk performances, lifestyles, lifestyles, festivals, secrets of traditional crafts, knowledge of traditional medicine, pharmacology, culinary culture, traditional costumes and other folk knowledge"¹ [7].

It can be said that, "After Heritage", Tuyen Quang province has done a good job of conservation as committed to the National Action Program that the Government of Vietnam committed to UNESCO; Strengthen the organization of propaganda and dissemination of laws, professional guidance on protecting and promoting the value of intangible cultural heritage in the locality; Raise awareness for artisans, practitioners and communities about the value of intangible cultural heritage; Seriously implement the directive and guiding documents of the Ministry of Culture, Sports and Tourism [1].

Tinh tau In the Tay people's Then ritual practice, it is a spiritual cultural product with religious elements; In everyday life, it is a cultural and artistic product serving the community. Nowadays, *Tinh tau* considered by the Tay community as a representative of their ethnic group. Then singing is an intangible cultural product; *Tinh tau* the musical instrument that brought Then practice to UNESCO recognition. Research on the conservation and promotion of Then and *Tinh tau* in Tuyen Quang with the position of *Intangible cultural heritage representative of humanity* requires the participation of the State and agencies, especially the participation of the Tay community - the subject of the *Tinh tau* living in all regions of the country in general and in Tuyen Quang in particular.

1 Clause 1, Article 4 of the Law on Vietnamese Cultural Heritage

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