



THE ROLE OF MUSIC IN THE WORSHIP OF THE MOTHER GODDESS AT THE FESTIVAL HONORING THE MOTHER GODDESS IN HA TEMPLE, THUONG TEMPLE AND Y LA TEMPLE, TUYEN QUANG PROVINCE

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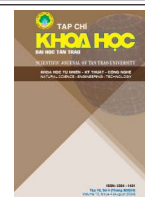
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Abstract:

Music plays an essential and significant role in the life of every individual. This article is based on theories of music, beliefs, the worship of Mother Goddesses, festivals, and the practical aspects of the Mother Goddess procession festival at Ha Temple, Thuong Temple, and Y La Temple in Tuyen Quang Province. It aims to analyze and clarify the role of music in the rituals of Mother Goddess worship from the following perspectives: 1/ Exploring the Mother Goddess worship sites at Ha Temple, Thuong Temple, and Y La Temple in Tuyen Quang; 2/ Music in the program of the festivals held at Ha Temple, Thuong Temple, and Y La Temple. The research findings affirm that music in the belief of Mother Goddess worship during the Mother Goddess procession festival at Ha Temple, Thuong Temple, and Y La Temple in Tuyen Quang Province is not only a medium connecting humans with deities but also a crucial element that contributes to the creation of a unique cultural identity.



VAI TRÒ CỦA ÂM NHẠC TRONG TÍN NGƯỠNG THỜ MẪU TẠI LỄ HỘI RƯỚC MẪU ĐỀN HẠ, ĐỀN THƯỢNG VÀ ĐỀN Ỡ LA, TỈNH TUYÊN QUANG

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Tóm tắt

Âm nhạc đóng một vai trò quan trọng và rất to lớn trong cuộc sống của mỗi con người. Bài viết dựa trên lí luận về âm nhạc, tín ngưỡng, thờ Mẫu, lễ hội,... và thực tiễn lễ rước Mẫu ở đền Hạ, đền Thượng, đền Ỡ La, tỉnh Tuyên Quang để phân tích, làm rõ vai trò của âm nhạc trong nghi lễ thờ Mẫu trên phương diện: 1/ Tìm hiểu các di tích thờ Mẫu tại đền đền Thượng, đền Hạ, đền Ỡ La Tuyên Quang; 2/ Âm nhạc trong chương trình Lễ hội Đền Hạ, Đền Thượng, Đền Ỡ La. Kết quả nghiên cứu khẳng định: Âm nhạc trong tín ngưỡng thờ Mẫu tại lễ hội rước Mẫu ở đền Hạ, đền Thượng, đền Ỡ La, tỉnh Tuyên Quang không chỉ là phương tiện kết nối con người với thần linh mà còn là yếu tố quan trọng tạo nên bản sắc văn hóa độc đáo.

1. Introduction

The worship of Mother Goddesses is one of the prevalent forms of folk belief in Vietnam, deeply rooted in the tradition of agricultural communities venerating maternal figures. This practice emphasizes the sacred role and functions of women in life. Thus, participating in the 2024 Festival of Ha Temple, Thuong Temple, and Y La Temple provides an opportunity to promote and affirm the historical and cultural significance of the city. It also celebrates the traditional historical and revolutionary values of the nation, underscoring the historical stature of these relics alongside the

intangible cultural heritage created, preserved, and developed by the local community. Furthermore, it aims to position the festival as a unique tourism product for Tuyen Quang city in general and Tan Quang ward in particular, contributing to attracting visitors nationwide and fostering the development of the province's tourism economy.

In 2024, the Ha Temple, Thuong Temple, and Y La Temple Festival will be organized with activities that ensure solemnity, adherence to traditional rituals, safety, and cost-effectiveness. The festival is designed to create a joyous and uplifting atmosphere, allowing residents and

visitors to appreciate the values of traditional folk culture and the sacredness of the “Mother Goddess Worship”.

This article leverages theoretical perspectives on music, the worship of Mother Goddesses, and the practical implementation of rituals at the Ha Temple, Thuong Temple, and Y La Temple Festival in Tuyen Quang province to analyze and elucidate the role of music in the Mother Goddess worship ceremonies.

2. Historical Research

The ancient era, marked by the slave-owning system, witnessed the birth of the first civilizations and the development of philosophy, writing, and art. In music, two main streams emerged: folk music and aristocratic music. Folk music evolved through the activities of common singers and musicians, while aristocratic music catered to rituals and entertainment in royal courts. Music during this period also played a role in religious practices, accompanying ceremonies in temples. Beyond entertainment and ritualistic purposes, music was employed by philosophers as a tool for education. This era saw the advent of instrument-making techniques, music training, aesthetics, and the development of musical theory. Civilizations such as those of Egypt, Mesopotamia, India, China, Greece, and Rome made significant contributions to the evolution of musical instruments and the science of music (Music in Ancient Civilizations, 2024).

In the Vietnamese Mother Goddess Worship (also known as Dao Mau), music holds a crucial role. It not only effectively conveys the ideology and teachings of the faith but also supports the practice of rituals associated with this belief. Music enhances the solemnity and allure of ritual activities, creating a sacred and spiritual atmosphere during ceremonies and spiritual journeys.

According to Hoang Thu Pho, Dao Mau is present across many provinces and cities in Vietnam, with rituals frequently conducted

throughout the year, especially during the spring and autumn seasons. Hat Van (spiritual singing) is a genre of music specifically developed to meet the needs of ritual practices linked to the Mother Goddess worship (Pho, 2020).

Author Le Y Linh, in the work “*Pham Van Kiem and One Hundred Years of Hau Bong – Music – Literature*”, explores two main topics. The first part focuses on the musical language and the structure of Hau Bong practice. The second part presents nearly 200 ancient texts by artisan Pham Van Kiem, collected and meticulously annotated by Ngo Nhat Tang and two Han-Nom scholars, Le Phuong Duy and Kim Trung Linh (Bui Quoc Linh). These texts are also compared with early 20th-century ancient texts published in the Vietnamese script, a significant period of transformation in religious practices.

The book also features images drawn by Pham Van Kiem’s students in the 1970s and Hang Trong folk paintings related to the worship of the Four Palaces from the early 20th century. “*Pham Van Kiem and One Hundred Years of Hau Bong – Music – Literature*” includes ancient texts and ceremonial verses, providing readers with a deeper understanding of the values and significance of Mother Goddess worship. The analysis and comparison of textual sources offer profound insights into history and religious practices (Linh, 2024).

In particular, author Tran Manh Tien has paid much attention to Tuyen Quang with a series of works such as: “Cultural geography of Tuyen Quang province” carried out in the years 2008-2011, providing readers with issues such as: Folk festivals; Folk games; Tuyen Quang folk literature; Tuyen Quang medieval literature; Tuyen Quang modern literature; History of Tuyen Quang Buddhism; (Quang, 2024); “The Temple of the Holy Mother Y La Tuyen Quang (2011)” has given readers an insight into the origin, meaning, rituals,... in the religious activities of the people of Tuyen Quang;... In addition, there are a series of articles written by Tran Manh Tien about the

culture and history of the Tuyen Quang people (Tien, Cultural Heritage of Dinh So Commune, Tho Vuc District, Son Duong District, 2009), (Tien, 2012), (Tien, Hat Then and Hat Chau Van in Spiritual and Cultural Life, 2016),... which have also spent a lot of time researching.

It can be said that the study of music within the context of religious culture has garnered attention from researchers both globally and in Vietnam. Approaching the subject from various perspectives, purposes, and focuses, researchers have drawn different conclusions. However, the specific study of the role of music in the Mother Goddess worship practiced during the Mother Goddess procession festival at Ha Temple, Thuong Temple, and Y La Temple in Tuyen Quang Province remains an open area for exploration.

3. Research Methods

To conduct this study, we employed the following methods: Theoretical Research Method: This approach focused on the study of music theory and the Mother Goddess worship to establish a theoretical foundation; Observation and Data Collection: We observed and collected data on the ceremonial practices of the Mother Goddess procession at the Mother Goddess Festival held at Ha Temple, Thuong Temple, and Y La Temple in Tuyen Quang Province. This data was then analyzed and interpreted to understand the role of music during the Mother Goddess procession.

4. Results

4.1. Some Basic Concepts

4.1.1. Music

Music is an art form that uses sound as its medium of expression, arising from the needs of life to convey specific emotional and intellectual states of human society. Music is a familiar art form that reflects human emotions and life. In times of peace, music celebrates the homeland, pure love, or shares the sorrows of pain, loneliness, and despair. With its abstract and evocative language, music creates profound artistic imagery

that directly touches the soul before resonating in the intellect of the listener, reflecting human joy, sadness, aspirations, and sentiments.

The rhythm and melody, as performed by artists, not only mirror the realities of life but also evoke noble emotions, guiding individuals toward a brighter future (Thuan, 1997).

Compared to other art forms such as poetry, painting, sculpture, or cultural, religious, and political elements, music is not isolated. However, with its unique language of sound, music offers a distinctive beauty and charm. For example, the first mode often evokes brightness and joy, while the second mode feels soft and melancholic. Smooth, stepwise melodies create a sense of fluidity, whereas leaps and strong rhythms inspire grandeur. This unique expressiveness profoundly impacts the human soul, awakening “goodness” and helping shape character (Khor, 1978).

Musical works can be seen as the key to unlocking national identity and spiritual life, enhancing one’s ability to appreciate and develop aesthetic tastes. Music enables individuals to perceive genuine beauty and distinguish simplicity from poverty, and sophistication from vulgarity. Furthermore, music is present in daily life and solemn ceremonies, such as weddings, funerals, and especially traditional cultural festivals (Bach, 2017; Hoa, 2009).

In summary, music is both the voice of the soul and a tool that connects individuals and society. It possesses the power to educate, nurture emotions, and foster aesthetic ideals. This vital role makes music an indispensable part of human life.

4.1.2. Beliefs

Beliefs are a form of spiritual culture tied to supernatural faith and long-standing traditions, bringing peace of mind to both individuals and communities. In Vietnam, beliefs have existed since the Hùng Kings era, playing a vital role in fostering community bonds, honoring those who made significant contributions, and reflecting

diverse cultural consciousness (Basic Documents on Beliefs in Vietnam).

According to the *Law on Belief and Religion* (2016), belief means human belief manifested through rites closely associated with traditional customs and practices to bring about spiritual peace for individuals and the community. (Vietnam National Assembly, 2026).

Vietnamese beliefs have some outstanding characteristics:

- Sacred objects are very rich, not only male and female deities but also include animistic objects such as tree gods, forest gods, water gods, etc.

- Flexible organization, no unified system like religion, mainly led by individuals or groups of people in rituals.

- There are no doctrines or canon laws, only prayers and wishes to serve the practice of rituals.

- Diverse rituals such as prayers, spirit possession, spirit mediumship, etc. Một số tín ngưỡng tiêu biểu trong đời sống người Việt bao gồm:

Some typical beliefs in Vietnamese life include:

- Ancestor worship: The most popular, helping to unite family members and clans, becoming an indispensable spiritual need.

- National hero worship: Reflects the spirit of patriotism, remembering the source of water, educating the tradition of solidarity and national pride.

- Thanh Hoang worship: Originated from villages, worshiping guardian gods and being ordained by the feudal government, becoming an official ritual.

- Goddess and Mother Goddess worship: Vietnamese beliefs are closely linked to geography, history and traditional culture, reflecting the polytheistic consciousness and deep spiritual needs of the community.

- Goddess and Mother Goddess worship: Goddess worship is a common phenomenon in Vietnam and in the world. For Vietnamese people,

this phenomenon is somewhat more prominent. Goddess worship in Vietnamese people originated from ancient times in primitive society - the matriarchal period that lasted in the history of social development in Vietnam. Although there are many goddesses worshiped in Vietnam, not all goddesses are honored with the title of Mother and are praised and extolled by the feudal court and the people for their power and role. With many different titles, such as: Mother Mountain, National Mother, Queen Mother, Holy Mother,... Mother Goddess worship in Vietnam has become a rather special form with separate forms of ritual practice.

4.1.3. Mother Goddess Worship

Mother Goddess worship is a widely practiced form of folk belief in Vietnam, rooted in the agricultural tradition of revering maternal figures and emphasizing the sacred role of women. This belief is closely associated with Hau Bong rituals and Chau Van music. Over time, through cultural exchanges, Mother Goddess worship has incorporated elements from Taoism, such as spirit possession, talismans, and exorcism. However, the Vietnamese have adapted these external influences to suit local culture, creating a belief rich in national identity.

Mother Goddess worship honors deities tied to nature and history, including: Mau Thuong Thien (Mother Goddess of Heaven), Mau Thuong Ngan (Mother Goddess of Forests and Mountains), Mau Thoai (Mother Goddess of Waters), and Mau Dia (Mother Goddess of the Earth).

These deities are revered as protectors who fulfill the people's wishes for peace and prosperity.

In Tuyen Quang, Mother Goddess worship emerged in the 17th century and flourished during the 18th century, earning the region the title "Land of the Mother Goddess" due to its dense network of temples. A prominent example is the worship of Mau De Tam—the goddess governing rivers

and waterways. Ha Temple also venerates Duc Thanh Tran (Tran Hung Dao), a hero who resisted the Mongol invasions and is considered one of Vietnam's "Four Immortals". The coexistence of Mother Goddess worship and the veneration of Duc Thanh Tran reflects the Vietnamese principle of gratitude, highlighting profound spiritual and cultural values.

4.1.4. Temples

According to the Vietnamese Dictionary by Hoang Phe, a temple is "a place for worshipping deities or historical figures revered as divine". Temples are a common type of cultural heritage site in Vietnam, found throughout the country. They serve as places of worship for ancestors, national heroes, and cultural figures. Notable examples include Hung Temple, Cuong Temple, and Giong Temple, which honor historical heroes, symbolizing the people's aspirations to overcome natural disasters and foreign invasions while praying for peace and prosperity. Additionally, temples such as those dedicated to President Ho Chi Minh, Nguyen Trai, and Kiep Bac commemorate cultural figures, acknowledging their contributions to the nation's history.

Temples also serve as places to worship natural deities and deified human spirits, seeking blessings for the community. The architecture of temples typically blends palace-like aesthetics with sacred elements. A notable feature is the Ha Ma stele placed in front of the temple, which requires passersby to show respect to the deity being worshiped.

4.1.5. Festivals

Festivals are a comprehensive form of folk cultural activity, combining artistic elements such as literature, music, painting, and architecture... to enhance the sacredness and value of the event. Among these elements, music plays a prominent role, featuring traditional instruments such as drums, wooden bells, gongs, conch shells, flutes,

and horns, representing the wood, earth, metal, wind, string, and percussion categories. In addition to instrumental music, the sounds of cheering and applause from participants and spectators contribute to the lively and engaging atmosphere, adding unique charm to traditional festivals.

4.2. Exploring the Mother Goddess Worship Sites at Thuong Temple, Ha Temple, and Y La Temple in Tuyen Quang

The cluster of Mother Goddess temples, including Ha Temple (*Tam Co Temple*), Y La Temple (*Mau Dum Temple*), and Thuong Temple, forms a heritage site dedicated to Princess Phuong Dung and Princess Ngoc Lan from the Hung Kings era. These temples, built around the 18th century, are devoted to the worship of Mother Goddesses and are renowned for their spiritual significance.

Every year, from the 10th to the 16th day of the second lunar month, the Mother Goddess Procession Festival is held. The procession begins at Y La Temple, moves through Thuong Temple, and concludes at Ha Temple, creating a distinctive cultural space unique to the people of Tuyen Quang.

Revived in 2007, this festival has become an integral part of the spiritual and cultural life of the local community. It attracts widespread participation from residents and visitors, both within and beyond the province, establishing a unique cultural identity for the region.

Tuyen Quang City in Tuyen Quang Province serves as a hub for preserving and promoting numerous cultural and spiritual values of the nation. Among these is the Mother Goddess worship tradition, particularly celebrated during the *Mother Goddess Procession Festival* at Ha Temple, Thuong Temple, and Y La Temple. This form of worship venerates the Mother Goddess, a figure symbolizing compassion and tolerance, and is considered one of the "Four Immortals" in Vietnamese folk beliefs. Over time, the Mother

Goddess worship has expanded beyond Tuyen Quang to other parts of the country and even internationally.

The *Mother Goddess Procession Festival* reflects the deeply rooted cultural and spiritual practices of the region. Held annually from the 11th to the 16th day of the second lunar month, the festival is organized by the Tuyen Quang City People's Committee. It has become a long-standing cultural tradition that attracts widespread participation from both locals and visitors. The festival originates from legends about the Holy Mothers. According to folklore, two princesses, Ngoc Lan (Mai Hoa) and Phuong Dung (Quynh Hoa), accompanied a royal entourage to inspect the local area. As their boat docked along the riverbank, a sudden storm arose, and the two princesses ascended to the heavens. Their divine transformation inspired locals to build temples in their honor. The Tam Ky Temple (now Ha Temple, located in Tan Quang Ward) was built to venerate the elder sister, while Thuong Temple (in Trang Da Commune) was dedicated to the younger sister. Y La Temple was built due to the change in the location of the older sister's worship.

a. Ha Temple

Ha Temple is a renowned historical and cultural site in Tuyen Quang Province, located in Tan Quang Ward, approximately 2 kilometers west of the city center. According to the book *"Historical and Scenic Sites of Tuyen Quang"* by Phu Ninh, Ha Temple has a long history, undergoing various name changes over the centuries. It was known as Tam Ky Temple during the Ly Dynasty, Hiep Thuan Temple during the Tran Dynasty, and officially adopted the name Ha Temple during the Later Le Dynasty, which remains in use today.

The temple was constructed in 1738 during the reign of King Le Canh Hung to honor the Mother Goddess. According to legend, the temple venerates two princesses, Ngoc Lan and Phuong Dung (also known as Mai Hoa and Quynh Hoa).

The story recounts that while the king's entourage traveled along the Lo River, their boat stopped at the riverbank. That night, amidst a heavy storm, the two princesses ascended to the heavens. In remembrance, locals built a temple at the spot where the boat had anchored. Ha Temple is traditionally associated with the worship of Princess Phuong Dung. The site reflects traces of an era when natural forces were venerated, linking back to matriarchal traditions in Vietnamese spiritual history.

b. Thuong Temple

Thuong Temple is located at the foot of Dum Mountain in Trang Da Commune, Tuyen Quang City. Renowned for its serene natural scenery, the temple is surrounded by ancient trees and overlooks the tranquil Lo River, creating a peaceful and sacred atmosphere. A local proverb, "Thượng thác Ghênh, Hạ cầu Chả" (Thuong Temple is located above the Ghênh waterfall, while Ha Temple is situated below the Cha Bridge) highlights the unique positions of Thuong Temple and Ha Temple within the cultural and spiritual landscape of Tuyen Quang. Constructed in 1801, Thuong Temple is dedicated to Mau Thoai, the Mother Goddess of Water. According to local legend, the two princesses, Ngoc Lan (Mai Hoa) and Phuong Dung (Quynh Hoa), ascended to the heavens during a fierce storm while stopping along the Lo River. In their honor, the local people built temples, with Thuong Temple venerating Princess Ngoc Lan. The temple reflects the rich tradition of Mother Goddess worship among the local community. Thuong Temple boasts significant historical, cultural, and architectural value. It preserves many precious artifacts from the Nguyen Dynasty, including bronze bells, gongs, stone steles, statues, and intricately carved incense burners. Among its treasures are royal decrees from Vietnam's feudal era, underscoring the temple's historical importance and spiritual sanctity.

The annual festival at Ha Temple, Thuong Temple, and Y La Temple has become a distinctive cultural tourism event in Tuyen Quang City. This celebration not only honors local traditions but also

attracts visitors who come to pray for prosperity and favorable weather. In 2015, Thuong Temple was officially recognized as a National Historical Site, affirming its significant role in the spiritual and cultural life of Tuyen Quang Province.

c. Y La Mother Goddess Temple

According to legend, Princess Phuong Dung and Princess Ngoc Lan once accompanied the king's entourage to the banks of the Lo River, where they encountered a fierce storm and ascended to the heavens. The local people, witnessing the sacred event, built temples in their honor. The Ha Temple is dedicated to Princess Phuong Dung (the elder sister), while the Thuong Temple honors Princess Ngoc Lan (the younger sister). Y La Mother Goddess Temple is considered the starting point for the ceremonial procession of the Mother Goddess Festival, forming a close connection with Ha Temple and Thuong Temple.

In the 14th year of Minh Mang's reign (1833), during a time of turmoil, the villagers moved the statue of Holy Mother Phuong Dung to a forest in Goc Da Village, Y La Commune, for protection. When the invaders arrived, they failed to find the statue, and by morning, a large termite mound had mysteriously appeared as a sacred omen. After the conflict ended, the villagers rebuilt the temple on this very site.

Y La Mother Goddess Temple is distinguished by its harmonious natural scenery, with its west side backed by the La Mountain Range (La Son) and its east side facing the Lo River. The temple serves not only as a place for spiritual and cultural activities but also as a historical landmark. It preserves the traditions of Mother Goddess worship and maintains vibrant festivals that reflect the unique cultural identity of Tuyen Quang. On March 18, 2016, Y La Mother Goddess Temple was officially recognized as a National Historical Monument.

4.3. Music in the Ceremony of the Ha, Thuong, and Y La Temples Festival

Rituals: The ritual ceremony at Y La Temple in Y La Ward and the procession of the Mother Goddess from Y La Temple to Ha Temple is held on the 19th of the third lunar month, in the year of the Giap Thin. On the opening day of the festival, the role of music is highlighted through a grand cultural program, which greatly contributes to creating a sacred and respectful atmosphere. As the ancient saying goes, “Phi nhạc bắt thành lễ” (meaning “Without music, the ritual cannot be conducted”). The program begins with a grand performance of festival drums with five large drums accompanied by cheng (a traditional wind instrument), creating a jubilant and lively atmosphere. This performance is both vibrant and auspicious, setting the tone for a solemn and meaningful opening of the festival season. According to folk beliefs, each drumbeat during the opening event is likened to the sound of firecrackers or the clinking of falling coins. These sounds are believed to bring good fortune, prosperity, and signal the arrival of positive events, ensuring smooth and successful endeavors.



The Opening Drum Performance of the 2024 Mother Goddess Procession Festival

Following the performance of the festival drums, the lion and dragon dance performance takes place, symbolizing good fortune and adding to the excitement of the ceremony. In Asian spiritual culture, the three legendary creatures—unicorn, lion, and dragon—represent extraordinary power, bringing prosperity and success in both work and life. For this reason, it is believed that the lion dance will bring luck and prosperity. These three mythical creatures are symbolic of prosperity, good fortune, and the expulsion of bad omens, which is why they are often performed during

festivals, grand openings, Lunar New Year, and groundbreaking ceremonies.

The Nine-Section Dragon Dance: Next comes the lively traditional unicorn dance, accompanied by the sounds of drums, cymbals, bells, and gongs. This not only brings spiritual beauty but also showcases a distinctive feature of Asian culture. The unicorn dance is meant to invoke good luck, health, and prosperity.

Traditional Unicorn Dance Performance: The soul of this dance lies in the blend of spiritual beauty and traditional martial arts. Depending on the space and time, the performance can be customized in terms of the dance steps and style. With the unicorn, lion and dragon dance, the sounds of the drums, cymbals, and bells are very important. The drummers must follow a specific rhythm that matches the movements, such as greeting, bowing, sitting, eating, climbing, and descending. The rhythm can be slow at times or build up to a fast-paced, continuous drumming, resembling the sound of battle drums, to express the majestic and powerful aura of the unicorns.

After the performance of the festival drums, the traditional dragon and unicorn dances are followed by a cultural program presented by local neighborhoods. This program reflects the theme of preserving and promoting the traditional cultural values of the nation, while also meeting the spiritual and cultural needs of the people.



“The opening performance of the cultural program featured the song “Tan Than Coi Phat A Di Da”, performed by lecturers from the Faculty of Culture and Tourism at Tan Trao University.”n

The opening performance featured the song “Tan Than Coi Phat A Di Da”, sung by lecturers from the Faculty of Culture and Tourism at Tan Trao University. This performance enveloped the entire audience, including guests and delegates, in an atmosphere of solemnity, as they bowed in reverence towards the Buddhist realm through the voice of the singers. The repeated chanting of the phrase “Nam mo A Di Da Phat” in the lyrics created a sense of respect and reverence, perfectly aligned with the spirit and solemnity of the festival.

Following this, the program continued with several other performances, such as “Hoi Xuan” (Spring Festival), “Co Doi Thuong Ngan”, and the program concluded with the song “Tuyen Quang Vao Hoi” (Tuyen Quang Joins the Festival). This series of performances added to the rich cultural atmosphere of the event, leaving a lasting impression on all those in attendance.



The performance “Co Doi Thuong Ngan” was presented by the cultural arts club of Group 16, Y La Ward.

Chau Van plays a significant role in the Mother Goddess procession and Len dong (spirit possession) ceremonies, serving as a bridge between the divine and the mundane realms, summoning the deities’ blessings and conveying sacred messages. The Chau Van performance, presented by Xuan Lich with a dance accompaniment by Thu Trang and the dance group, left a profound impression with its deep, resonant voice and captivating performance, drawing the audience into a mystical and sacred atmosphere.

to the conservation and spreading of the beauty of the Mother Goddess worship culture to future generations, affirming its vital role in maintaining and developing the cultural identity of Vietnam.

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