



ĐẠI HỌC FPT

FPT UNIVERSITY
Capstone Project Document
REPORT 1

Communication Campaign
VOOX

<SOL FA MEDIA> GFA22MC09	
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PART I: RESEARCH

I. Introduction

Vietnam has a treasure trove of traditional musical instruments that are extremely diverse and rich. That treasure was formed through a long process, and existed in many historical contexts, showing the completeness of the spiritual life of the people. There are musical instruments with indigenous characteristics, some are imported from many different cultures but have been modified to suit the ethnicity and musical aesthetic of Vietnam. (Tam Duc, 2020)

Currently, Vietnamese traditional musical instruments have made many new changes, creating more attraction for people's spiritual life. Besides, the cultural value of traditional musical instruments cannot be denied. This reminds the next generation to store, maintain and develop more traditional musical instruments.

Students in particular and young people in general, have had access to music products that are harmonized and arranged using materials of Vietnamese traditional instruments. Typical for that success are the songs on the album 'Hoang' by singer Hoang Thuy Linh using the pentatonic of the Vietnamese people (Vio Thai, 2020), or the song 'Chan Ai' composed by Chau Dang Khoa using traditional instruments (Chu Nguyen, 2020).

In addition, the form in the music videos is shown with bold national traditions by colorful traditional costumes and ethnic dances but adjusted to create a more attractiveness, and breakthroughs. This partly motivates young people to explore and exploit more traditional forms, especially Vietnamese traditional musical instruments.

Compared with the previous era, the musical consciousness and spiritual life of people have changed a lot, which requires a traditional culture to also change to survive at the same time. But reasonable changes, without losing the core is still an important issue that people are learning.

However, when viewed frankly, the issue of promoting traditional instruments to young people is still facing many difficulties and obstacles. Therefore, through this project, our group conducted in-depth research to find a way to solve that problem. Then, apply knowledge from reality to promote the image of traditional musical instruments closer to young people, especially students at universities in Ho Chi Minh City.

II. Secondary research

A. Context:

1. International context

1.1. Europe

1.1.1 England

England traditional music is associated with British folk music, focusing on reflecting on life and people, so it is very little influenced by foreign cultures.

In order to maintain and promote these cultural values, many cultural preservation organizations have been established and divided to pursue separate musical branches located in each region in order to preserve and promote folk music performance activities in a professional and more invested way (Audio Psycho, 2019)

- + Music organizations in the following regions: United Kingdom, Northern Ireland, Scotland, and Wales.
- + Incorporated Society of Musicians, The Full English, Music Media Research Information Bureau,...
- + Associations for traditional British musical instruments such as The Bagpipe Society, Harp Society, ...
- + Together with non-profit organizations and centers to ensure the rights and spread the value of traditional musical instruments from professional artists to amateurs and semi-professionals.

The main culmination was at the Festival of Britain (1951) which is considered a symbol of British musical culture. Artists began to meet and entertain in traditional Irish pubs with their traditional instruments such as bagpipes, harp, and mandolin,...



Figure 1: A performance of the British people about bagpipes



Figure 2: Festival of Britian (1951)



Figure 3: Mixing traditional instruments with drama and the ancient

1.1.2. Italia

Italy is the birthplace of opera art, home to many of the world's most influential opera composers and performers. In Europe, Italian music has played an important role in the development of music since the Renaissance, especially during the Baroque period. It is from there that Italian musical instruments appear more and more important in life such as baroque guitar, violin, organ, harpsichord, and ocarina, ... (Tia sáng, 2010)

It is known that Italy has witnessed the development of sonata, although in the end, the people who created the perfection of this genre were C. P. E Bach, Haydn, and Mozart (Georg Feder and James Webster, 2001). Therefore, most of the musical terms are Italian, they form a list of music-specific words and are commonly used in the world such as tempo (beat), allegro (fast), forte (f - big), pianissimo (pp - very light), crescendo (cresc. - grow),...

It also made the efforts of some modern composers unsuccessful in introducing some terms from their language. With the success of these innovations, inventions and leading nations became a strong position in the world of music. (Jinyoung Lee, 2018)

- + The rise of the music scene also contributed to the spread of its traditional musical instruments after the 16th century. Example: Monteverdi - using violin as the main instrument to express expression
- + There are performances about musical instruments that are separate and handed down until now. For example, *Symphonie Espagnole (Violin)* or *C Major, D Minor (string quarter)*,...
- + Italian music has become the symbol and heritage of Italy. Cultural, political and social issues are also often expressed through music in Italy.

In addition, to develop its traditional instruments, Italy has included its instruments in chamber opera orchestras to perform famous plays or symphonies.



Figure 4: An opera orchestra in Italia combined with Harp, Harpsichord, Baroque Pipe organ

2

Symphonie Espagnole

(Rondo)

CONDUCTOR SCORE

Duration – 2:45

Edouard Lalo
Arr. by Harry Alshin

Allegro (♩ = 96)

The score consists of two systems of staves. The first system (measures 1-6) shows the Violins I and II, Viola, Cello, and String Bass. The Violins I part starts with a *div.* marking and *pp* dynamics. The Viola and Cello parts also start with *pp*. The String Bass part is mostly silent. The second system (measures 7-12) shows the Violins I and II, Viola, Cello, and String Bass. The Violins I part starts with *p cresc.* and ends with *mf* *arco*. The Violins II part starts with *cresc.* and ends with *mf*. The Viola part starts with *f dim.* and ends with *mf*. The Cello part starts with *cresc.* and ends with *mf*. The String Bass part starts with *f dim.* and ends with *mf*.

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Figure 5: a sheet of symphonic music using Italian to mark the pitch

1.1.3. France

Faithful to tradition and to preserving, promoting musical culture as well as preserving French traditional musical instruments, the French Ministry of Culture also offers a wide range of programs on a multinational scale. Typically, on June 21 every year is the

French music festival (La Fête de la Musique). Initiated in 1982 by Jack Lang (Minister of Culture at the time) he let 5 million amateur musicians in France perform in public and it was a huge success, becoming an essential expression of French cultural life. To celebrate the 40th anniversary of the holiday, the Ministry of Culture conjunct with the National Union of Musicians has joined forces to bring together 40 countries to organize 40 concerts honoring traditional French repertoire and instruments in the style of French music combinations of instruments. (President of France, 2022)

In addition, France is also famous for places where street music is performed with traditional instruments, performed in churches to honoring its religion (Catholic, Muslim, Protestant,...), Carnivals, parades, ... also use their signature musical instruments.



Figure 6: A band performed on the street, in front of a restaurant in Paris, on the occasion of the annual Music Festival in France



Figure 7: Music Festival in France 2021



Figure 8: A group of people play Accordion parade on the street

1.2 Asia

1.2.1 Korea

The policies of Korea's traditional values as well as folklore for preservation have existed for a long time but did not seem to have been strongly promoted until recently when the government's master plan Korean government introduced in 2016 to develop folklore combining creativity with advanced science and technology to create economic value and raising people's awareness of traditional culture. (Van Ha, 2021)

It can be seen that now some artisans and artists have combined traditional instruments with foreign instruments or used modern technology to create attractive videos and splendid but still bold stages of folk legend colors, ... In which, the most prominent can be mentioned:

- + Shangri-La - VIXX using gayageum in produced
- + PIRI - DreamCatcher using Piri in produced
- + Hangover - PSY using traditional Korean percussion and taepyeongso trumpet in produced
- + The Chaser - INFINITE using haegeum in produced
- + Pink Venom - Black Pink using geomungo in produced and prop in MV

These types of musical instruments show the harmonious combination with traditional cultures features such as Piri, buk drum, and gayageum,... The influence of K-pop stars on traditional instruments cannot be denied. Korea is a strong new wind to the music market not only in the country but also abroad. (An Nguyen, 2022)

To promote the promotion of their traditional musical instruments, the National Center for Traditional Performing Arts opened a channel for ethnic music (FM Gugak, 2012) on Korean radio. In addition, seminars are held every 6 months, for professors specializing in ethnographic music.



Figure 9: Black Pink using geomungo in Pink Venom



Figure 10: Using traditional instruments in MV

1.2.2 Japan

For Japan, traditional music always has an important position and role in everyone's life. For them, it is associated with the life cycle of each person from birth to return to the other side of the world. The Japanese government has adopted many policies and measures to restore, preserve and honor Japanese traditional music. Japan's ancient musical traditions are preserved to this day, each period creating musical styles more suited to the needs and tastes of that period and in the transition from ruled by the imperial court to a culture dominated by martial artists. Various genres of stage music became popular. For example, Biwa, Koto,

Shakuhachi, Shamisen, etc. have become popular musical instruments and also become a source of literary creativity in Noh's plays. Initially, these instruments were confined to private residences, but by the end of the 19th century, it was regularly performed in large concert halls. (Bảo Hạnh, 2021)



Figure 11: Noh drama

Typical in Japanese theatrical art is the Noh musical, which is considered the oldest musical form of art music with a history of hundreds of years of taking reality and bringing many high specific values.

With these roles, the Japanese Government has developed its mechanisms, policies, schemes, projects, programs, and plans in the work of restoring, preserving, and promoting Japanese traditional music such as bringing the curriculum of traditional music and traditional instruments into teaching at the primary level, investing in funds to build contests on traditional music,...



Figure 12: Model of bringing traditional instruments into primary school teaching

In particular, the government always has special preferential policies for artisans and artists working in the preservation of musical heritage to encourage their labor spirit, passion, and creativity. In addition, in Japan, we always coordinate with cultural management agencies, research institutes and cultural and art researchers to select, classify and arrange which types need to be preserved first and which type of conservation is later to avoid spreading waste but achieve high efficiency. (Vietthuong, 2021)

A musical instrument production unit like Tokyo Waggaki, although it is a new business but has sponsored units interested in traditional musical instruments so that they can learn and participate in performances. There are 30 institutions (20 universities, 10 high schools) supported each year with a budget of 304 million yen and the support period is 3 years for high schools and 4 years for universities. If a group requests a Japanese traditional instrument such as a shamisen or a koto, the government and businesses will also buy and lend it free of charge. (Toshiyuki Yamagashi, 2021)

In addition, the Japanese government has established funds to preserve and honor traditional Japanese music such as

- + The Performing Arts Creative Restoration Project
- + Foundation for the Promotion of Traditional Japanese Culture
- + Federation of Japanese Musical Instruments Associations

1.2.3. China

With a long history of art and culture, Chinese art culture has always been rich and has always been maintained and developed until now. The Chinese always put "Music, Chess, Poetry, Drawing" to indicate the perfect multi-talented person. In which "Music" is the leading element, the clearest proof that music is the most unique and quintessential art. Instruments that contribute to the creation of quintessential art include xun, guqin, guzheng, xiao, pipa, etc. To develop and protect the overall Chinese cultural industry, they provide overall strategies for the cultural sector to concretize and institutionalize the state's views on cultural development. Since 1940, Chairman Mao Zedong has introduced strategies for the development of culture and art with the content that "improvement must be based on common success and propaganda must be guided by improvement". Since the 1980s, the construction of culture has become more and more rich in both form and content, besides, it has also shown the prosperous state of the country in general. These include: Training personnel for the arts, increasing arts and cultural programs and awards, promoting artistic creation programs throughout the territory, and creating more popular culture spots in the regions. In rural areas, bringing film studios, television stations, and separate interpreting organizations of each ethnic group promote and study cultural values related to opera as well as accompanying musical instruments,... (President of China, 1940)

In addition, the Chinese government also proposed to promote cultural exchange with countries around the world, from 1993 to 1996 there were more than 4,100 intergovernmental cultural exchange programs and NGOs, and the Chinese people's artworks include performances, exhibitions, and major events to promote themselves. (China, 2016)

+ On April 7, 1995, Deputy Foreign Minister Dai Bingguo and Bulgarian Foreign Minister Ki Pilinski signed the "Plan for cultural, scientific and educational cooperation of the Governments of China and Bulgaria 1995-1997".

+ In November 1996, the cultural delegation of the Czech Government led by Deputy Minister Kolontari visited China and signed the "Protocol on cultural cooperation between the Ministry of Culture of China and the Czech Republic 1997-1999".

+ In December 1996, President Jiang Zemin visited Pakistan to establish comprehensive diplomatic relations

Although many modern instruments and popular musical styles in the West were gradually introduced to China during this period, there are still many Chinese artists who still follow the traditional style but do not fully use the style. Western performing arts use the pentatonic scale to create a new musical style for China. (redsvn, 2018)



Figure 13: Pipa in Tay du ky



Figure 14: Guqin in Ma dao to su



Figure 15: 1000 performers play guzheng at music festival (CCTV, 2019)

2. Vietnam context

2.1 How have historical periods influenced musical instruments in Vietnam?

- The Era of Van Lang Au Lac

From the time of the Hung Kings who founded and defended the country, traditional music belonged to the brass culture, of which the Dong Son drum is a symbolic artifact known to this day.



Figure 16: Trong dong Dong Son

- Chinese domination and feudalism

However, by the time of Chinese hegemony, the brass culture was gradually replaced by an intellectual culture. This is the period most strongly influenced by Chinese culture with stringed musical instruments such as Ty Ba, Dan Tranh, and Dan Nhi; flutes also appeared and prevailed during that period. (Viet Thuong, 2019)



Figure 17: Dan ty ba Viet Nam



Figure 18: Dan tranh Viet Nam



Figure 19: Dan nhi Viet Nam



Figure 20: Sao truc Viet Nam

- French domination

Western music was introduced to Vietnam in the half of the nineteenth century, specifically around 1861, when brass orchestras appeared - French military bands in Hanoi, Hai Phong, Saigon, Hue,... The brass bands, and choirs serving religious ceremonies in Catholic churches increasingly expanded and influenced the people at that time (Hong Quan, 2018).

Gradually, these instruments were more and more popularized through media such as radio, recording, and word of mouth. At that time, people responded and paid more attention to various types of music, especially Western and French music.



Figure 21: French horn

The culmination of the introduction of Western music culture was that France built large theaters in Hai Phong, Saigon, and Hanoi to serve music and theater performances at that time (Hong Quan, 2018). This is considered a transformational step for Vietnamese people to have the opportunity to have more exposure to culture and foster spiritual life.

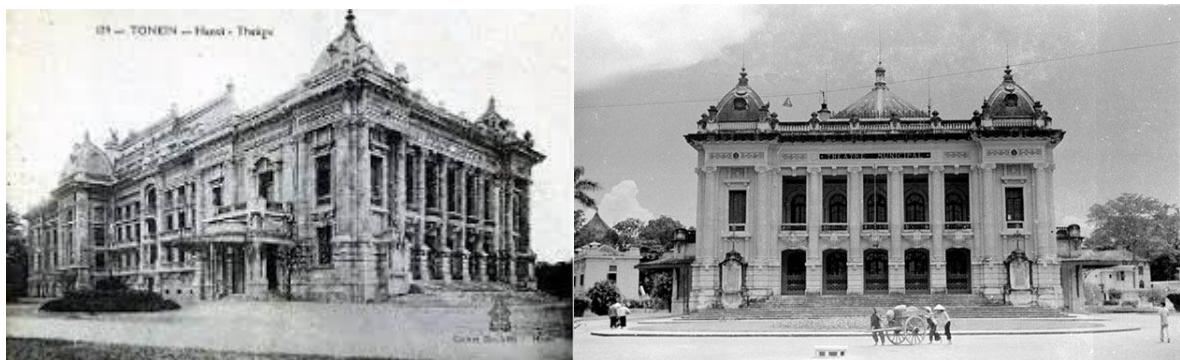


Figure 22: Grand Theater in Viet Nam

- Contemporary times

In Vietnam today, music has been influenced by many different types of culture, most prominent of Western music. The use of materials and instruments has since become no

stranger to works. Above all, it is the continuous development and combination to create many new things that have captured the hearts of music lovers, even the most fastidious.

It is because of the strong introduction and popularity that until now, Western musical instruments are still being selected as the core to build and produce contemporary songs. There is no denying the attraction of products using contemporary materials has brought success to the Vietnamese music industry.

The golden age of Pop music in Vietnam since the late 90s blossomed with the stage name "Lan song xanh" as a template to talk about the young music story of that time. The instruments such as jazz, electric guitar, ... were considered instruments used to compose hot and hit songs at that time.



Figure 23: Keyboard



Figure 24: Jazz drums



Figure 25: Electric guitar

2.3 Some musical activities in Vietnam use traditional musical instruments.

2.3.1. Gameshow

- Chuong Vang Vong Co

The contest "Chuong Vang Vong Co" is one of the traditional art activities initiated and organized by Ho Chi Minh City Television from 2006 to the present.

The contest is organized to honor the art of Don Ca Tai Tu and the theater art of Cai Luong. Encourage everyone, especially the young generation to learn, love, preserve and promote the quintessence of the national art form.

Through the contest to find and detect faces with good and new voices, adding new elements to the national team of Cai Luong artists. At the same time, the contest will contribute to promoting the development of the local art movement.

The main musical instruments used in the program are Dan nhi, Dan bau, Guitar phim lom, dan tranh and dan nguyet

Up to now, the Ancient Voice Chuong Vang Vong Co has existed for 15 years with the presence of the Artistic Council of the Contest consisting of famous artists, including many famous Cai Luong artists who have participated for many years such as People's Artist Minh Vuong and many Cai Luong Artists such as Phuong Loan, Kim Tu Long, Thoai My, Que Tran, Thu Van, Ho Ngoc Trinh, Ngoc Doi, etc. There is also a Co Nhac Band that always gives great support to the contestants. It can be said that it is rare for a program to search for a Cai Luong vocalist who is persistent, stays on television for a long time, and almost becomes a "brand" like the ancient Chuong Vang Vong Co (Thanh Hiep, 2020).



Figure 26: Gameshow “Chuong vang vong co”

- Sinh Ra De Toa Sang

Sinh Ra De Toa Sang is a place to honor young talents when they have the opportunity to show their talents. For the first time, young talents will take on the role of supporting adult contestants. Each student will coach one candidate in their area of expertise.

Not standing on the stage performing their forte genre as the audience often sees, the contestants will be challenged in a completely new genre, never before being approached and under the “training” of the little ones. The audience will see their efforts and efforts to surpass their limits, with the spirit of "nothing is impossible" through the performances.

At the program, this time MC Nguyen Khang did not choose his forte to participate in but chose traditional musical instrument. Originally a picky genre, Nguyen Khang and child coach Kim Ngoc have tried very hard to transform through many weeks of competition with the desire to inspire a love of traditional musical instruments. Bringing traditional musical instruments closer to world audience, especially young people (Duy Nam, 2017).

In the finale, MC Nguyen Khang and child coach Kim Ngoc became the winners of Sinh Ra De Toa Sang in the first season (2017).

For the contest performances of MC Nguyen Khang and child coach Kim Ngoc, the audience's reaction to the audience's excitement and praise for both teacher and students' talents in playing traditional instruments.



Figure 27: Gameshow “Sinh ra de toa sang”

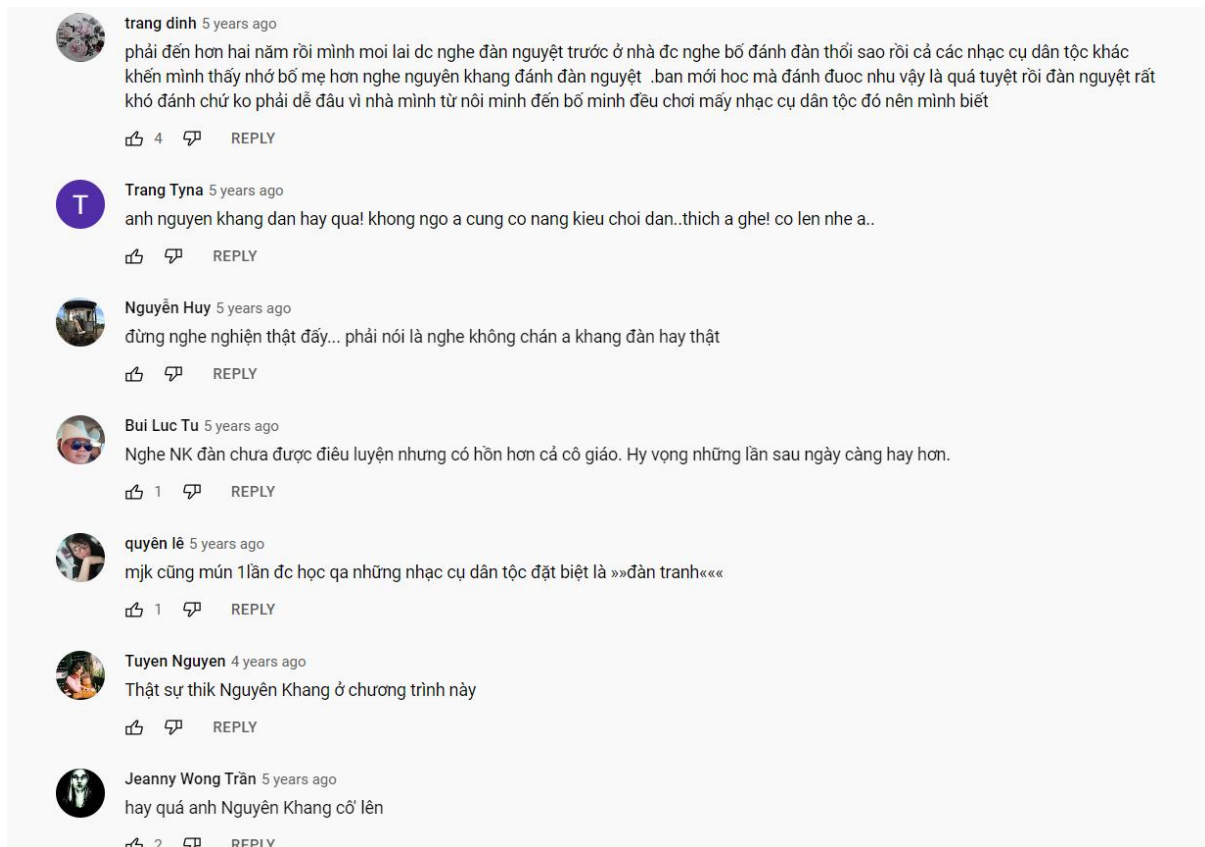


Figure 28: Some comments on MC Nguyen Khang and Kim Ngoc's performance

- Rock Viet

At the Rock Viet music show, the famous faces of Rock music were gathered such as Siu Black, Phuong Thanh, Buc Tuong band, and Ngu Cung band.

With the participation of 20 Rock bands selected from hundreds of profiles in the preliminary round. We often see the images of Rock with main materials such as electric guitars, drums, etc. But especially coming to Rock Viet 2022, there is a novelty with the second topic of the Challenge round, which is a Rock performance that uses rock. Using traditional music materials with all kinds of materials: Tieu, sao truc, sao meo, dan tranh, ty ba ... (TH, 2022).

We can see that in Episode 8 Rock Viet - Tiger booming bravery is put on a rock stage that combines all colors of ethnic musical instruments, first appearing in a gameshow in Vietnam. Through this unique combination, Rock Viet has succeeded in bringing Rock in general and ethnic musical instruments in particular to the audience, helping the audience to have different perspectives on musical instruments and see how Rock Viet can be combined with traditional instruments.



Figure 29: Gameshow “Rock viet”

2.3.2. Talk show

- Dau An Huyen Thoai

With a short talk show model interspersed with performances to portray the character, Dau An Huyen Thoai is highlighted by the way the program is built like a small live show on television for artists.

Every Wednesday at 20:35, on HTV7, the audience has the opportunity to meet artists in many fields such as Cai Luong, music, traditional music,...

Opening with the first broadcast with the appearance of People's Artist Bach Tuyet - a veteran artist in Cai Luong village, followed by many artists such as People's Artist Thanh Tuan, Meritorious Artist Hai Phuong, famous singer Bao Yen, artist Thanh Hang, artist Chau Thanh artist Dinh Van, artist Ngoc Son,... (Lam Thanh,2021). Most of the artists appearing in this show when performing are present with Vietnamese traditional instruments.

Especially, episode 8 will be aired on June 30, 2021, with the guest appearance of People's Artist-Musician Thanh Hai - a famous musician of Cai Luong art. Master pianist Thanh Hai brings to the show Dau An Huyen Thoai many different musical instruments such as dan nguyet, dan tranh, dan bau, etc. Thereby, it can help viewers better understand the characteristics of each musical instrument type.



Figure 30: Talkshow “Dau an huyen thoai”

- Am Sac Viet

It is a program that introduces ethnic music but brings a youthful modern breath to bring traditional sounds closer to the public, especially young audiences. Besides, the program will spend time sharing career stories.

They are also familiar with ethnic musical instruments: dan bau, dan tranh, dan nhi, ti ba... but with a new and youthful combination, harmony, and arrangement, it will bring a unique "breath" to the sound of traditional music (Thanh Nhan, 2020).

The program Am Sac Viet produced by the Music Department of Ho Chi Minh City Television Station will be broadcast continuously at 14:20 every Saturday on channel HTV9, from November 28, 2020, to December 26, 2020.



Figure 31: Talkshow “Am sac viet”

2.3.3. Show performance

- The Rainbow show

A series of contemporary concerts performed weekly at the Ho Chi Minh City Conservatory of Music, starting on October 8, 2017, by The Saigon Orchestra with more than 50 performers. The content of interference and dialogue between Vietnamese music and international music, between Vietnamese musical instruments and symphony instruments, bringing viewers to understand and discover more rich beauty of Vietnamese culture, nature, and multi-ethnic people (Ban Me, 2018).



Figure 32: Show performance “The Rainbow show”

- Co Hen Voi Sai Gon

This is a community art project organized by two units, Thuong Nhat Company - the unit that is managing and operating the Saigon Waterbus River Bus route and Laam Art Training Company (Laam Studio). The audience coming to the music night is increasing day by day and the number of artists registered to perform has also reached 400 applications.

The project is also a bridge to bring traditional music, symphony music, and chamber music... closer to the public. Performances that seemed to only appear at delegation receptions, traditional festivals or concerts in the auditorium are now adapted to be put on the street... (P.Vi, 2022).

Co Hen Voi Sai Gon - the 17th will take place at 5 pm, Saturday, June 18, 2022, is a music space that combines Vietnamese traditional instruments and modern musical instruments with new harmony and arrangement to bring a breath of the times.



Figure 33: Show performance “Co hen voi Sai Gon”

2.3.4 Art Performance

- Tinh Hoa Bac Bo

Established in 2015, the TINH HOA BAC BO real world performance program is located in Baara Land entertainment and cultural complex located at the foot of Chua Thay mountain in Sai Son commune, Quoc Oai

This show is a sophisticated integration of 6 different perspectives of the Northern Cultural Essence: Poetry, Buddhism, History, Music and Painting, Belief, Joy, and Festival. Coming to the theme of music and painting, using advanced 3-D mapping technology and inspired by the poem of female poet Ho Xuan Huong, the images on the water surface are projected simultaneously on the stage and evoke thoughts remember the Northern folk paintings of the old village. The four screens depict young girls playing a traditional musical instrument of different origins in our Country: sao truc, dan nguyet, ty ba and dan nhi (Dinh Son, 2017).



Figure 34: Art performance “Tinh hoa bac bo”

- Shape of sound

For the first time, a historical art show featuring a modern orchestra in honor of Vietnamese musical instruments was held. Vietnamese ethnic musical instruments will be harmonized and performed in turn to bring a completely new cultural space to the audience (Kim Thanh, 2021).

Shapes of Sound was released on January 15, 2021, at the Voice of the People's Theater of Ho Chi Minh City (VOH). Through this, viewers can witness a performance that exploits difficult and unique techniques to honor Vietnamese musical instruments on an international level.



Figure 35: Show performance “Shape of sound”

- Am Sac Viet

Within the framework of the Hue Festival 2016, “Am Sac Viet” is an art program with a distinct identity, attracting a large number of traditional music lovers. Since then, the quintessence of traditional art forms such as Bai Choi, Ho singing, Nha Nhac, Hue Ca, and Ca Tru in the night of Vietnamese colors are expressed in a loving, profoundly, and humane way has continued to conquer music lovers in general and attendees in particular (Hue Festival, 2016).

=> In short, Vietnam currently has many activities to promote traditional musical instruments on different platforms but only at a macro level. However, programs to promote young people, especially students, are not available yet. Therefore, our group realized that there was a need for a campaign to promote traditional musical instruments exclusively for students.



Figure 36: Show performance “Am sac viet”

B. Techniques of traditional instruments

Vietnam has a total of several hundred different musical instruments. In addition, technically speaking, they all have quite similar technical characteristics to create an unmistakable feature of the identity of each region.

The common techniques of traditional musical instruments commonly encountered in musical compositions will include Rung, Nhan, Vuot, Vo to help the music color become more soulful.

2.2.1. Ngon rung:

In the Vietnamese traditional music, the “Ngon rung” is one of the fingers involved in creating a musical style. Through vibration, listeners can also recognize the different music of each region and genre. “Ngon rung” in Vietnamese traditional music is always clearly defined in terms of “Rung” level and “Rung” speed (fast-slow) and is performed according to finger transmission, vocational transmission. Currently, most of the ancient music has been recorded by artists according to the notes on 5 lines and “Rung” notation. Music Tai Tu - Cai Luong is no exception. “Ngon rung” is present in all traditional Vietnamese music styles with two basic types: fast and slow.

2.2.2. Ngon nhan:

“Ngon nhan” make music soft and flexible. This forces the player to know how to feel to adjust and moderate the sound of their fingers so as not to be too strong, too fast or too

exposed. How to emphasize or lightly it will depend on each song, each melody. The special feature of "Ngon nhan" is that it can represent the heart sound, because of the strength of the fingers will make two sounds connected, sounding soft.

2.2.3. Ngon vuot:

“Ngon vuot” has a rather characteristic nuance that has the effect of smoothing, softening and flexing the notes in the melody. Usually used at the beginning or middle of a piece of music and must be precise in pitch to create the characteristic sound of that instrument..

2.2.4. Ngon vo:

In a traditional musical instrument, “Ngon vo” can add depth to a piece's nuance. Fast, strong finger force creates decisiveness, deep reverberation, after plucking will create softness and affection. This is also the way to express the spirit of the song, with depth and serenity. When performing this technique, the main lines of the melody will preserved, but timbres and variations will be added to exploit the instrument's features and bring out the best effect on the listening part.

III. Primary research:

1. Quantitative research:

Based on a survey of 170 students studying and working in Ho Chi Minh City, the group asked questions to measure students' understanding and attitudes about traditional musical instruments today.

1.1. Students' awareness about Vietnam traditional musical instruments

Recall level when it comes to traditional musical instruments, a total of 130/170 respondents answered Dan tranh, which is the most mentioned instrument. Second place is 121 respondents who answered Sao truc. The third is Dan bau with 112 responses.

Besides, there are other musical instruments such as Dan bau, Dan nguyet, Dan ty ba, ... These are almost all popular musical instruments and appear a lot in mass media, so it's understandable that when it comes to traditional musical instruments, many respondents have thought of and answered. No one can list and tell exactly and wholly all kinds of traditional Vietnamese musical instruments.

Besides, there were still some respondents who answered that guitar, organ, ukulele, harp,... are foreign musical instruments, this is extremely dangerous and needs attention.

Khi nhắc về nhạc cụ truyền thống Việt Nam, bạn biết tới loại nhạc cụ nào?

172 câu trả lời

sáo, tranh,bầu, piano, guitar, ti bà, ukukulele, hạc,

Figure 37: Result for question: “Khi nhắc về nhạc cụ truyền thống Việt Nam, bạn biết tới các loại nhạc cụ nào?”.

Trong số những nhạc cụ truyền thống Việt Nam dưới đây, bạn đã biết tới loại nhạc cụ nào?
170 câu trả lời

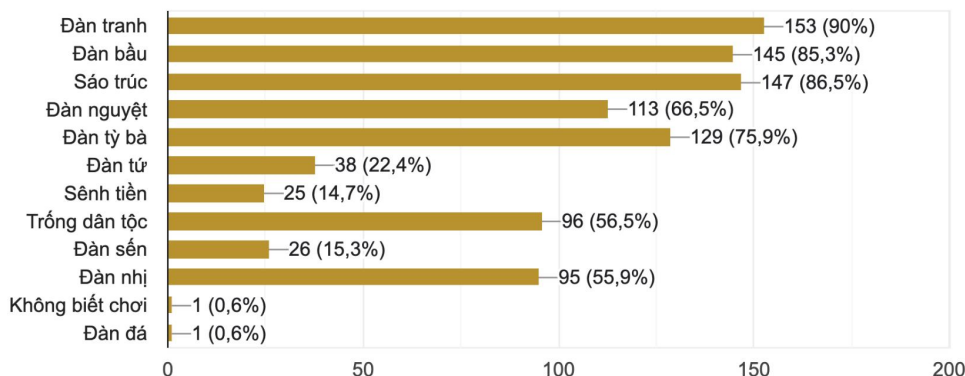


Figure 38: Result for question: “ Trong số những nhạc cụ truyền thống Việt Nam dưới đây, bạn đã biết tới loại nhạc cụ nào?”

However, when listing traditional musical instruments, we can see a clear difference in the recognition of musical instruments. Dan Tranh accounted for the highest proportion with 90% of students knowing it, then Sao truc is 86.5% and Dan bau at 85.3%

Looking at the chart, we can see that Dan tranh, Sao truc, and Dan bau are the three most popular traditional instruments. This shows that young people do not have enough knowledge to know about Vietnamese traditional musical instruments.

When asked about keywords related to traditional musical instruments, the respondents answered with a variety of genres. Mainly, the group analyzes and divides keywords into four main groups: instruments, features, genres, and characteristics.

Instruments	Features	Genres of music	Characteristic
Đàn tranh, sáo trúc, đàn bầu, đàn nguyệt, đàn nhị,...	Âm sắc, kích cỡ, hình dáng, gỗ, bản sắc, dây đàn, kén người chơi, cầu kỳ,...	Đòn ca tài tử, bolero, cải lương, chèo, tuồng,...	Du dương, cổ xưa, trầm, buồn, nét riêng, sâu thẳm, truyền thống, nhân văn, hào hùng, trong trẻo, tiếng lòng,...

Table 1. Result for question: “ Khi nhắc tới nhạc cụ truyền thống, bạn nghĩ tới từ khóa nào?”

Based on the division table, the group determined the most popular of the traditional musical instruments. With the features group, it is easy to see the material of the instrument.

In terms of genres, traditional musical instruments bring reminders of musical genres such as Don ca tai tu, Bolero, Cai luong, etc. Especially, for characteristics, traditional musical instruments still carry antiquity, images with bold cultural traditions, and heroism. However, there are some negative opinions about traditional musical instruments, specifically about 12%.

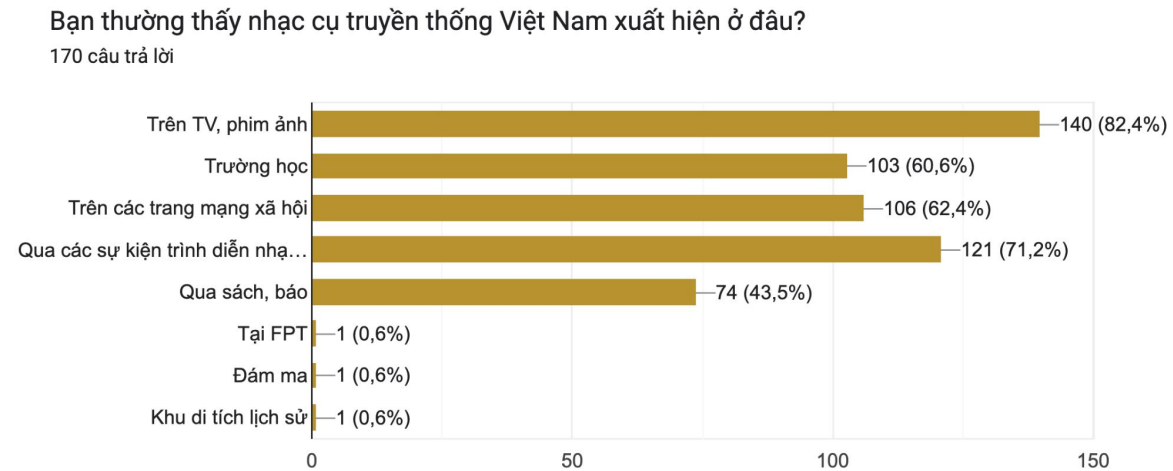


Figure 39: Result for question: “Bạn thường thấy nhạc cụ truyền thống Việt Nam xuất hiện ở đâu?”

There 82.4% of respondents saw traditional musical instruments on TV, in movies. The second is through performance events, accounting for 71.2%, with this platform, we determined the closest and most effective with traditional musical instruments. While social networking is the platform most accessible to young people, it ranks third with 62.4%.

=> On popular platforms, closer to young people, your reach rate is lower than other platforms.

Because of the popularity of social networks today, and the performance of events, we decided to take these two platforms to promote the image of traditional musical instruments to young people.

Theo bạn nhạc cụ truyền thống có thể ứng dụng vào biểu diễn những thể loại nhạc nào?

170 câu trả lời

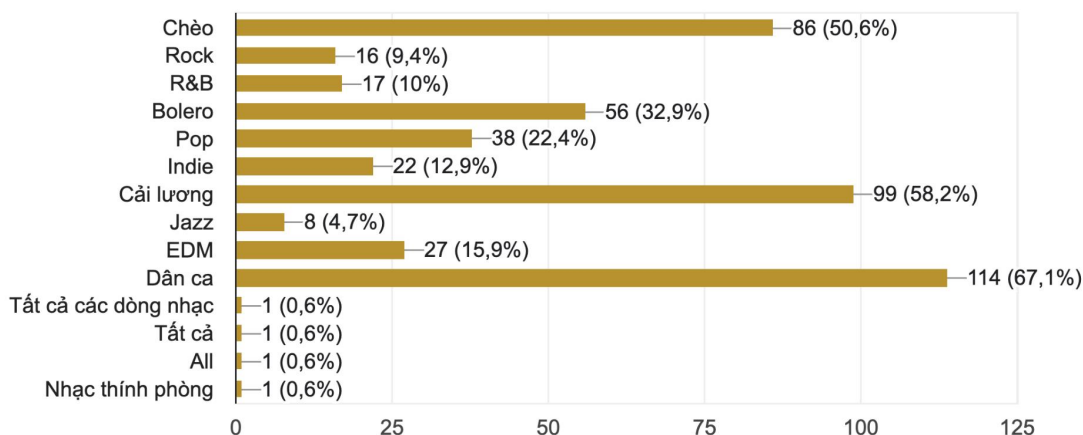


Figure 40: Result for question: “Theo bạn nhạc cụ truyền thống có thể ứng dụng vào biểu diễn những thể loại nhạc nào?”

The students think that traditional instruments used to perform traditional music are the most suitable. Music genres such as Dan ca, Cai luong and Cheo dominate completely in this regard. Dan ca be accounted for 67.1%, Cai luong accounted for 58.2%, and Cheo was 50.6%. But in fact, traditional musical instruments can be played in a wider variety of genres, in almost all musical genres in the survey, traditional instruments can be played.

=> That shows young people's limited awareness of the ability of traditional instruments. Young people still have incorrect judgments of the ability of traditional musical instruments.

1.2. Attitudes about Vietnamese traditional musical instruments

Theo bạn, những lí do gì làm cho giới trẻ quan tâm đến nhạc cụ truyền thống?

170 câu trả lời

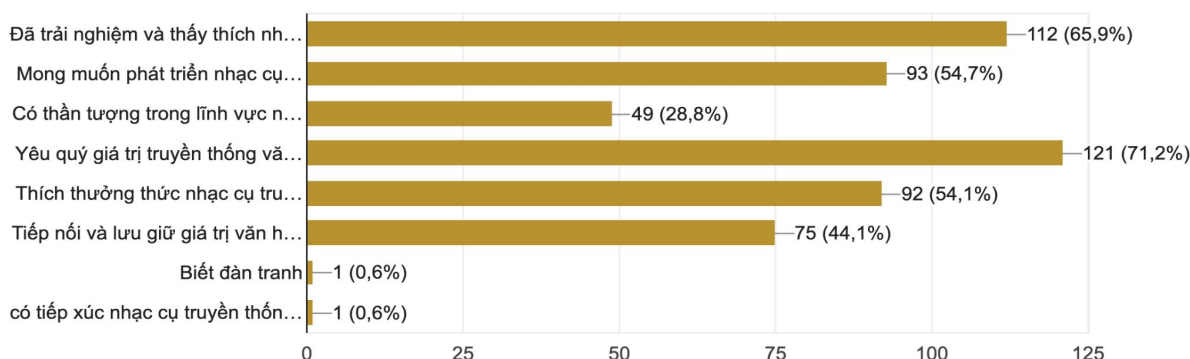


Figure 41: Result for question: “ Theo bạn, những lí do gì làm cho giới trẻ quan tâm đến nhạc cụ truyền thống?”.

The reason chosen by the respondents the most is the love for the cultural value that traditional musical instruments bring 71.2%. Besides, that’s the reason for experiencing and

liking with 65.9%. Show young people awareness and recognition of the importance of traditional musical instruments in the cultural values of Vietnamese. In addition, if they have the opportunity to learn and experience traditional musical instruments, it is highly likely that they will have more interest in this type of music.

The third result is the desire to develop more traditional musical instruments accounting for 54.7%. Expressing the desire to preserve and develop more than the inherent cultural foundations of the nation.

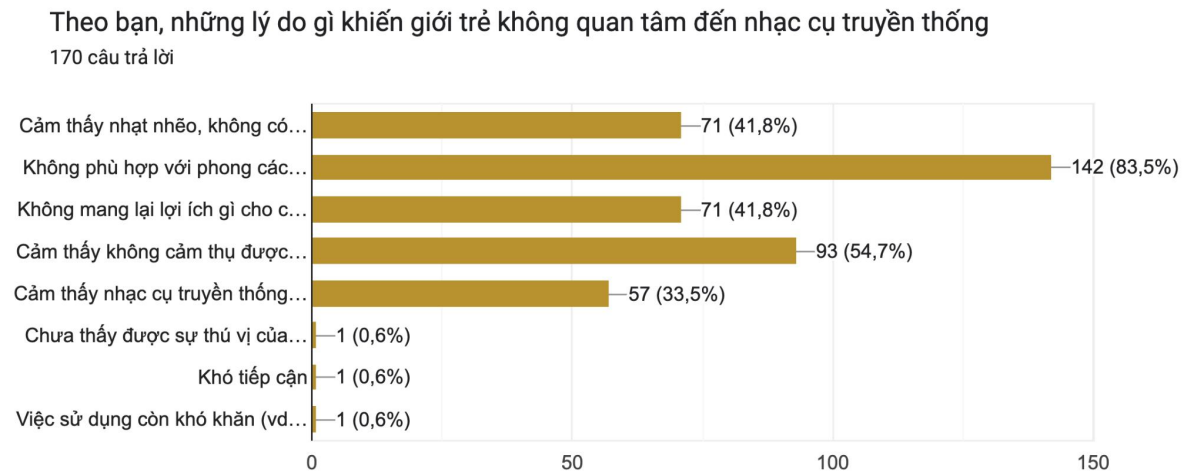


Figure 42: Result for question: “Theo bạn, những lý do gì khiến giới trẻ không quan tâm đến nhạc cụ truyền thống”.

The respondents said that "Not suitable for personal style" accounted for 83.5%, which is the highest of the reasons. The second reason was the inability to perceive the melody from traditional musical instruments, accounting for 54.7%. The above shows that in the minds of young people, they have formed stereotypes of traditional musical instruments, which is why they think that traditional musical instruments are not suitable for their personal style. There is a strong perception among young people about the image of traditional musical instruments, an image that is distant and inappropriate for young people in general.

In addition to the melody part, such as the music genre survey sentence can be applied to traditional musical instruments. The respondents did not fully realize the capabilities of traditional musical instruments, so they underestimated their melody and timbre. They feel insensitive because the timbre and the melody are somewhat outdated.

Có nhận định cho rằng: "Việc áp dụng nhạc cụ truyền thống vào âm nhạc đương đại sẽ làm mai một và biến chất nhạc cụ truyền thống." Bạn có đồng ý với nhận định trên không?

170 câu trả lời

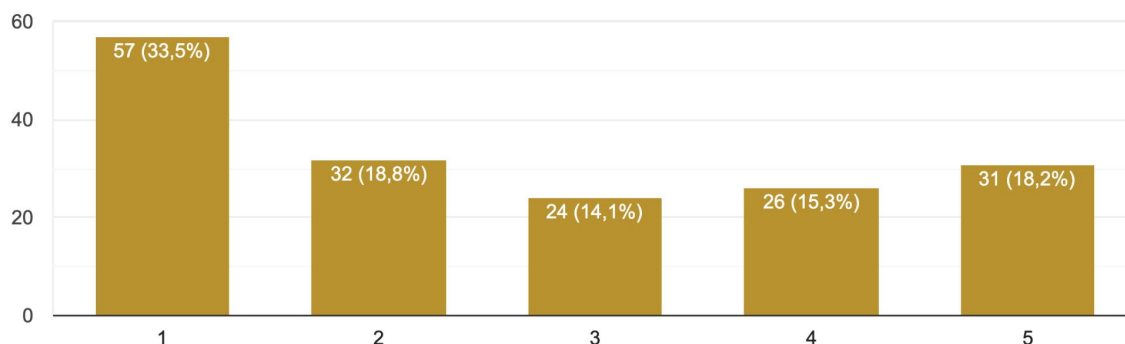


Figure 43: Result for question: "Có nhận định cho rằng: "Việc áp dụng nhạc cụ truyền thống vào âm nhạc đương đại sẽ làm mai một và biến chất nhạc cụ truyền thống." Bạn có đồng ý với nhận định trên không?"

With the application of traditional instruments to contemporary music, most of them agree with the combination and think that it does not degrade or fade away a traditional instrument. Besides, there are also respondents who think the combination will more or less affect traditional musical instruments.

Mức độ yêu thích của bạn với việc nghe và xem nhạc cụ truyền thống?

170 câu trả lời

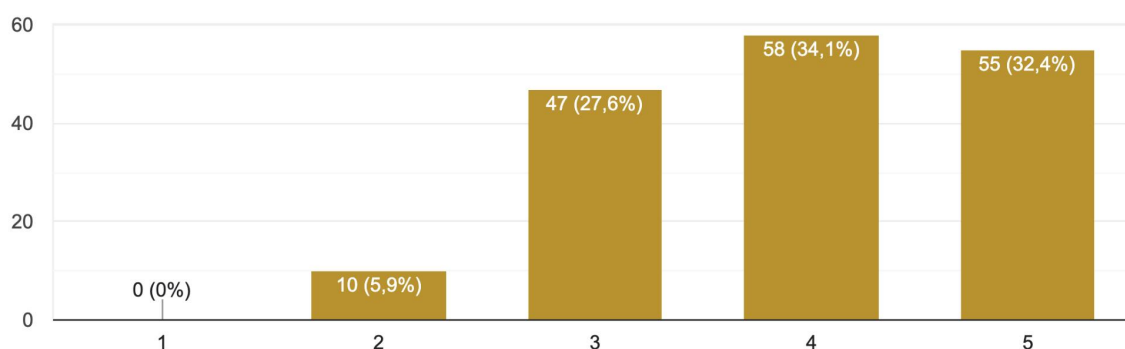


Figure 44: Result for question: "Mức độ yêu thích của bạn với việc nghe và xem nhạc cụ truyền thống?"

With this result, the group determined that young people still have interest and excitement when watching and listening to traditional musical instruments. The highest level of favorite at level 4 is 34.1%, second is at level 5 with 32.4%.

This shows the team's optimism when deciding to implement the project. Recognizing that the opportunities for young people to receive the project are very high, the journey to promote the image of traditional musical instruments closer to students is feasible.

Bạn đã từng chơi nhạc cụ truyền thống chưa?

170 câu trả lời

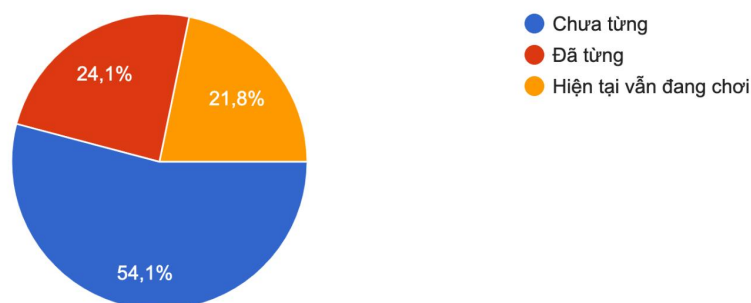


Figure 45: Result for question: “Bạn đã từng chơi nhạc cụ truyền thống chưa?”.

The results show that 93/170 respondents have never played a traditional instrument, accounting for 54.1% of the total results. The number of respondents who have played traditional musical instruments is divided into 2 groups, including those who are currently playing traditional instruments, accounting for 21.8%, and those who used to play, accounting for 24.1%

With 24.1% of the subjects who used to play, the group mention about the reasons why they stopped playing are:

- + Most is they don't have time to continue playing
- + They don't have enough passion to keep developing their skills
- + A few more, judging the difficulty of playing and practicing traditional instruments made them give up.

Bạn đã từng tham dự các lớp học nhạc cụ truyền thống chưa?

170 câu trả lời

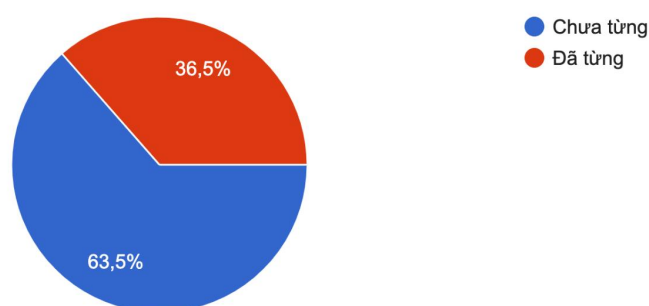


Figure 46: Result for question: “Bạn đã từng tham dự các lớp học nhạc cụ truyền thống chưa?”

The percentage of students who have joined classes in traditional instruments is less than those who have not. With a rate of 63.5% of respondents who have not joined and 36.5% of those who used to.

=> Our group sees that the best way to approach traditional musical instruments is education still not popular. Young people do not have many opportunities to receive knowledge about traditional musical instruments.

Bạn cảm thấy các lớp học đó như thế nào?

170 câu trả lời

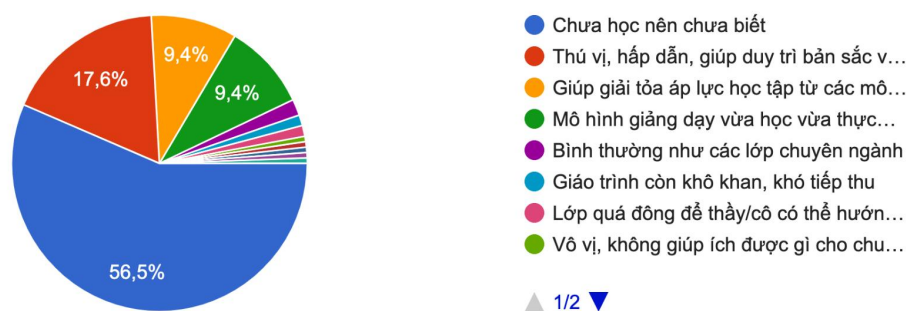


Figure 47: Result for question: “Bạn cảm thấy các lớp học đó như thế nào?”.

With students who have had the opportunity to join a traditional musical instrument class, they have a positive view of the classes. Feeling interesting, attractive, and helping to maintain cultural identity accounted for a high rate of 17.6%, followed by 9.4% for stress relief and 9.4% for good teaching.

The traditional instrument class format, when given the opportunity to approach it, is still good enough to create excitement for young people.

1.3. How to popularize traditional musical instruments to Vietnamese students:

Theo bạn, có những cách thức nào để nhạc cụ truyền thống phổ biến hơn ở giới trẻ?

170 câu trả lời

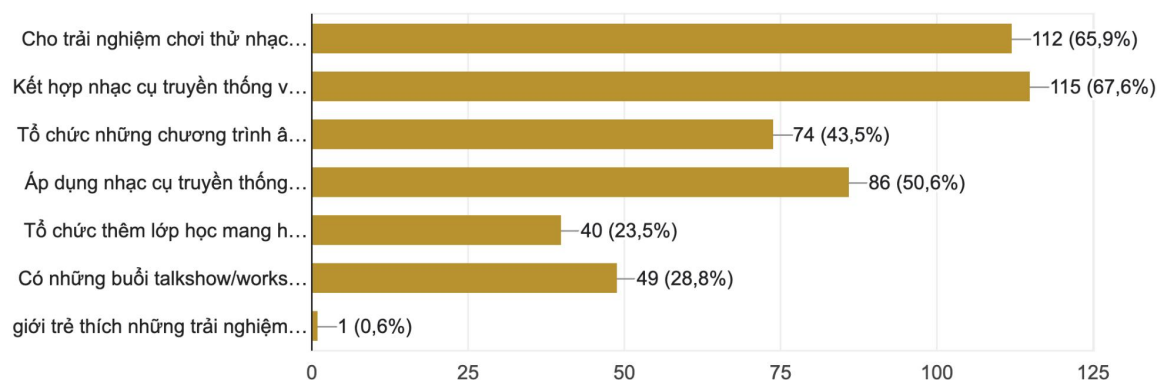


Figure 48: Result for question: “Theo bạn, có những cách thức nào để nhạc cụ truyền thống phổ biến hơn ở giới trẻ?”

With 115/170 (67.6%) respondents approving the combination of traditional instruments with contemporary musical instruments, this is also the most chosen factor. This innovation and combination is a factor favored by young people because it will help the melody of traditional musical instruments become closer and more catchy.

Besides, creating the opportunity to experience is equally important with 65.9%. It means that it is necessary to create more opportunities to promote the image of traditional musical instruments closer to young people.

2. Qualitative research:

To emphasize and better understand the statements, and attitudes of traditional musical instruments. Our team has conducted an in-depth interview with 3 types of interviewees to analyze the insight:

- *Students:*

- + Bui Hong Truc My (student at FPT University), Huynh Tran Tuy Tam (student of Technical Education University) - Currently playing and having the opportunity to interact with traditional musical instruments
- + Nguyen Le Thanh Thuy (a student at FPT University) - Interested in traditional musical instruments but doesn't play
- + Bui Gia Han (student of Hoa Sen University), Phan Tran Manh Tien (Ho Chi Minh City University of Economics) - Not interested in traditional instruments

- *Lecturer of Traditional Instruments:*

Nguyen Khanh An (lecturer of FPT University and HCMC Conservatory of Music), Tran Trung (lecturer of HCMC Conservatory of Music, producer combining EDM with Traditional Instruments)

- *Producer:*

Son Mach (producer combining Symphony with Traditional Instruments), Dzung Pham (producer combining Rock with Traditional Instruments) - Producer choosing a combination of traditional and contemporary instruments

2.1. Respondents of students' understanding of traditional musical instruments:

2.1.1. For students:

Tuy Tam shared that he has been exposed to and heard folk songs since childhood and traditional music has become an indispensable part of his life. It is this factor that makes him interested in learning more about traditional musical instruments. But those who didn't have much exposure to traditional instruments as children, they don't tend to be interested in traditional instruments. Gia Han said: “I have heard it since I studied music subject in middle

school. But I just stopped at a rough understanding and didn't have much knowledge about it." The knowledge from the high school period mentioned traditional musical instruments, but everything was just sketchy and not enough to inspire the students.

According to Truc My, as a person who has played and experienced traditional musical instruments for many years, she realizes that friends around have not had many opportunities to approach traditional musical instruments. Truc My said: "Traditional musical instruments are still quite strange to students, they even can not define what types of traditional instruments include."

About Thanh Thuy, she joined a traditional musical instrument class recently and has not continued. She realized that traditional musical instrument classes are just entertainment, and at the same time not helpful in her life, so often she feels it is not necessary to learn more. But for those who have a love for music, it is a condition that helps her get excited about traditional musical instruments.

Manh Tien shared: "Because I find it less popular on social networks, often young people now surf social networks a lot. They only care about rap or modern music, not about traditional instruments or traditional music". He realizes that the reason for the low appearance on social networks is also a reason for traditional musical instruments to become alienated from young people. Because of that distance, young people have low awareness of traditional musical instruments.

Besides, Truc My proud talks about the journey of sticking with traditional musical instruments, those knowledge and skills also make her more special than other friends.

2.1.2. For Lecturers:

When asked Mrs. Khanh An about her students, she shared: "I see that most of the students pay attention and are excited in class. In addition, they are also very creative and dynamic." When they have the opportunity to learn about traditional musical instruments, they seem to receive it enthusiastically. With the spirit of young, dynamic people, they often find ways to create new things from traditional things.

Mr. Trung acknowledged that students who only want to listen and enjoy music will be interested in traditional musical instruments when it is combined with contemporary instruments. Young people today are confusing Vietnamese traditional instruments with foreign musical instruments a lot. "They heard it and thought it was a zither, but they couldn't tell it was Dan Tranh of Viet Nam or Chinese guzheng". In addition, the available samples of the sound of traditional musical instruments are distorted, "this man's beard sticks to the other's chin", but the listener can't distinguish which is real. A dangerous thing can destroy a traditional musical instrument in our country.

2.1.3. For music producer

With Mr. Son noticed, the awareness of young people is being more positive because the awareness of traditional culture is also increasing. They gradually know the beauty of

traditional musical instruments when combined with more contemporary music. "Vong Co teen - Vinh Thuyen Kim, at that time, the song was very good, and then inserting traditional music in it, but people called it a musical disaster." Compared to the time 10 years ago, this awareness is not high, but instead there is a very strong rejection and opposition".

When asking the question that students' understanding of traditional musical instruments is worse than the understanding of the guitar, Mr. Dung had the following thoughts: "When I approach a musical instrument if from the beginning I learn for entertainment, I choose to learn guitar. If the demand just is entertainment, traditional musical instruments cannot meet those needs." It's normal for young people to choose to learn other musical instruments. For Mr. Dung, it depends on their personal needs and preferences as young people. Therefore, it cannot be blamed when their knowledge and understanding of traditional musical instruments are still limited.

2.2. Respondents' opinions on students' attitudes towards traditional musical instruments

2.2.1. For students:

Regarding students' attitudes about traditional musical instruments, there are many different opinions, but after selecting, we concluded the following opinions. Gia Han shared that foreign music has had a great influence on her than traditional musical instruments. Gia Han almost never discussed and said anything about traditional musical instruments with her friends. This shows a faded image of traditional instruments.

Thuy said: "Besides, young people also think that traditional musical instruments are old and out of date, young people like new things more, so I think that creates a barrier. Young people and traditional musical instruments can no longer be tied together as much as before."

Even with Tuy Tam, he can see that there are groups of young people who learn deeply about traditional musical instruments because they love them, but they do not say they will thrive. They also tend to like listening to songs from modern instruments, popular and catchy songs. As for My, the approach of young people is still very "limited", they have no desire to learn about our country's traditional musical instruments.

With Tien Phan, he realizes that the melody of traditional musical instruments is one of the reasons why young people have an indifferent attitude towards traditional musical instruments "because nowadays young people prefer vibrant music more than traditional songs". In addition, Thanh Thuy confided: "I think the current generation of young people does not care much about traditional musical instruments, but if there is a certain impact, they will want to learn more". When there is an opportunity, they are also willing to accept.

2.2.2. For Lecturers:

For Mrs. Khanh An, besides being an instructor of traditional musical instruments, she also has the opportunity to perform on large stages. When asked about the attitude of young people, she shared: "I see it as awakening the hearts of young people, and moreover, they realize that the national culture is very wonderful and great, especially the traditional music. Besides, they will realize its spiritual value. In addition, it will create a spirit of loving and preserving the traditional instruments." Through the performances, she sees this as a valuable opportunity for young people to receive musical instruments in the most effective and intimate way, their attitudes are also somewhat more positive.

As for Mr. Trung, the more he emphasizes the taste of listening to music in a combination style, which creates a new and more interesting experience for young people when he produces songs "I also got some ideas from Professional opinion and young people, they said when combining ethnic musical instruments with contemporary music and electronic music, they feel it more enjoyable to listen to."

Because for him, young people are people who are always looking for new things, but it is difficult to say that they will dig deep into it.

2.2.3. For music producer

Mr. Son acknowledges the reality of prejudices that young people have with traditional musical instruments as follows: "Young people may say that the traditional musical instrument is a bit out of date, or maybe a little cheesy, so they won't listen and listen to western instrument." The common invisible tradition is always labeled with ancient, old, cheesy, it is this mentality that makes young people afraid of this field.

When learning about the causes of such attitudes and prejudices, Mr. Son said: "Because young people do not have access, they are just exposed to technology too much, and do not have the opportunity to approach those traditions". The development of technology and the abuse of technology also make young people ignore traditional musical instruments. In addition, when he was able to perform at universities, Mr. Son observed and found: "Their impression is also welcome, but I don't really know if they like it or not or just feel it strange. It has not been evaluated yet."

As an outspoken person, Mr. Dung has the following practical opinions: "Nowadays, young people's listening habits are very quick, a song they feel is fun to listen that is enough to be trending. That is also the reason every song is easy to lose. Unless it's a classic." The taste of young people is entertainment, they lower the enjoyment factor, what is too specialized often cannot go along with the trend. He added: "Traditional music is not popular music but a very small branch. If you don't care, you have to spend time, this is a habit and mindset when approaching a new product, you have to spend time and respect it." Have to respect the traditional instrument, give it time. This is not easy given the current fast pace of life among young people. "It's okay if you don't listen to it, but once you do, you have to spend a lot of time on it."

2.3. Respondents' opinions on how to popularize traditional musical instruments among young people

2.3.1. For students:

Recognizing that the young generation needs to have changes in thinking about traditional musical instruments to preserve and promote this beauty. The group has consulted on ways to bring the image of traditional musical instruments closer to students. They have clear shares as follows: "First of all, in terms of optionality, I think traditional musical instruments should be more widely applied in the music industry. Combined with modern music. Add the sound of Dan nguyet or Dan tranh then they will know more", "The second is mandatory, just like us, FPT students, so that students can get traditional musical instruments, they should have a compulsory subject to learn about the traditional instrument." These are also the two opinions that most respondents agree with the most.

In addition, Gia Han also has an opinion for traditional musical instruments to appear more in popular game shows, for example, the show "2 ngay 1 dem" last had an episode about Nha Nhạc Cung Đình Huế, leaving many imprints in the minds of young people.

However, when it comes to the question of a combination, whether traditional musical instruments will be lost and degraded, Thuy and Tien both have the same perception of "integration but not dissolution". Retains the most characteristic features of traditional musical instruments.

As for Truc My, she said: "classes, exchanges, products" also play an important role in making traditional musical instruments more popular with young people. Instrument teachers and performers have posted short clips on social media which makes the image of traditional musical instruments closer and more popular.

2.3.2. For Lecturers:

Ms. Khanh An found that besides teaching, there are other ways to transfer knowledge to students such as: "Should attend workshops on introducing musical instruments and improving skills. If possible, let them visit places or programs related to music and especially traditional music". Incorporating performance in the classroom itself also makes the class more interesting and vibrant.

Besides teaching, Mr. Trung also tried music production, he chose to combine traditional instruments with contemporary music, he said: "When combining traditional instruments with contemporary music, electronic music, they will feel more interested in listening. For example, in the song "Ngoi tua man thuyen", if you listen to the original song, it's boring but when it's combined, everything is different, I have to change it."

He still focuses on the core of traditional musical instruments that must be preserved, this depends on the understanding and knowledge of the producers.

2.3.3. For music producers

Especially Mr. Son, he highly appreciates the role of education to bring traditional musical instruments closer to young people. When consulting, he said: "In Japan, all foreign students who come to Japan to study, they must learn traditional Japanese musical instruments. It is just like: You have to understand my culture before I teach you my culture." Cultural subjects, even traditional musical instruments are compulsory for the students there. Therefore, young people can keep, understand and also appreciate their cultural features.

Similar to Mr. Son, Mr. Dung also emphasized: "the importance of education in creating a foundation for thinking and understanding. The problem is not the music producer but the education..."

When faced with the pursuit of mixing traditional instruments with contemporary instruments, Mr. Dung also shared his opinion: "No one is right and no one is wrong, the important thing is the perspective when approaching things, people are reminded. I can adapt, I can twist slightly but the core has to be like that, not really necessarily a contemporary mix." The important thing of the core must be preserved, it is not possible to rigidly force everything to have a mixture in it.

IV. Conclusion

When it comes to traditional musical instruments, students often confuse the kinds of traditional musical instruments and do not know the specific sound of each instrument. It shows that their knowledge of traditional musical instruments is still lacking and incomplete. However, after the survey, it was found that young people in general, still possibly love traditional musical instruments. This is considered a positive factor for the project to continue to develop. In addition, young people realize that they do not have many opportunities to approach traditional musical instruments. Mainly they see traditional musical instruments through television and movies. While social networking platforms are the most used by young people, and performance events are the closest and most authentic approach, young people do not see traditional musical instruments there.

After continuing to conduct in-depth interviews, the team discovered more issues from the individual's point of view. Respondents have many different perspectives than the quantitative survey. They said that the knowledge of young people with traditional musical instruments is still limited, they do not have the opportunity to approach and learn about traditional musical instruments. Besides, the playground for traditional musical instruments has not appeared much. Classes that disseminate knowledge of this type are also not well-developed. Education needs to bring in traditional musical instruments to help young people form their interests at an early age. However, the attitude of young people, in general, is still somewhat indifferent, not paying much attention to traditional musical instruments. The image of traditional musical instruments is still unfamiliar to students.

It is the specificity of the melody and timbre of traditional musical instruments that create barriers for young people. They want to combine with contemporary instruments so that traditional instruments are more easily receptive.

In Vietnam today, there are many young producers who have applied traditional musical instruments in their music products. However, because they did not understand clearly, they used the wrong materials, causing harmful misunderstandings when these products hit the market, and affecting young people's knowledge related to traditional musical instruments.

Based on the study of the foreign context, we find that in other countries, their traditional musical instruments are still used for vigorous activities in different fields. Therefore, when returning to the domestic story, the group found that traditional Vietnamese musical instruments still had many shortcomings and had not been fully utilized in areas like your country. The group realized that the promotion of traditional musical instruments in the country should be paid more attention to and prepared.

Therefore, our group decided to build a media campaign to promote the image of traditional musical instruments to young people in the form of a story-telling instruments exhibition combined with a mini-show to bring the images and sounds of music Vietnamese traditional instruments to students in particular and young people in general in Ho Chi Minh City.

PART II: CAMPAIGN PLAN

1. Goal

After the group carried out research and survey on the issue of traditional musical instruments, the group drew a key objective in this period's project.

The stated task is to *promote traditional musical instruments to students in Ho Chi Minh City*, to improve their understanding and attitude toward traditional musical instruments.

2. Objective

- Social media:
 - Attain 45,000 total People Post Reach through Facebook and Tiktok
 - Attain 15,000 total Page Reach through Facebook and Tiktok
 - Total followers of Facebook and Tiktok: 0-> 500
- Event:
 - + Have 150 participants in the event
 - + Achieve more than 80% positive responses from attendees

3. Target Audiences:

3.1. Demographic segmentation

Gender: All
Age: 18 to 22 years old
Area: Ho Chi Minh City
Occupation: University students

3.2. Behavior psychology

The campaign's target audience is the agile young generation who have the opportunity to interact with modern culture. Especially this is the generation that is living during the integration flow, which always seems to be dominated by new things. When it comes to traditional music in general and traditional musical instruments in particular, they can show their interest. Still, because they have not had many opportunities to learn and experience, it is difficult to like and love.

Regarding their musical taste, the target audience is always adaptable to the environment and easily changed. Their characteristics are open-minded and not afraid to change. As for the target audience, they are entirely free with their choices in music. According to a study published in the prestigious Forbes magazine not too long ago, more than 97% of teenagers surveyed said they regularly listen to at least 5 different genres of music (Linh Pham, 2019), this clearly shows the rich musical taste of Gen Z. Gen Z Vietnamese also listen to no shortage of music, from West to East, from modern to traditional.

Many young people have come back with songs that are many times older than themselves. In addition, even the music that exploits ethnic material, which has not been paid much attention to by young people until now, has its vitality.

About personal choice: to help the target audience showcase their interests, passions, and talents. Convey the necessary information for them to have more understanding of traditional musical instruments. Besides, we need to create many playgrounds for them to have an environment to exchange and learn from each other. Participate in interactive events and enjoy music shows. By conveying meaningful messages through images, sounds will help target demographics absorb information faster and easier.

3.3. Media psychology

When it comes to the need for entertainment and updating information among young people today. The group detects that the audience is mainly using social networks for entertainment purposes. Among them, Facebook, Tiktok and Instagram platforms are the three most popular platforms today.

According to data from ComScore - one of the world's leading companies in measuring and evaluating the effectiveness of online marketing solutions, they have published a report on market data in Vietnam. Of more than 30 million internet users in Vietnam, about 87.5% have been using social networks, mostly young people, aged 15-34 (about 71%). And now, according to the latest Facebook statistics, Vietnam is the country with the fastest growing number of people using this social networking service in the world with about 35 million users, which means more than 1/ 3 of our country's population owns a Facebook account, of which the largest number is probably the youth and teenagers. (Lan Huang, 2021)

Popular social media

Although Facebook is still dominant social media, it has lost some share as TikTok has gained its popularity particularly among youth

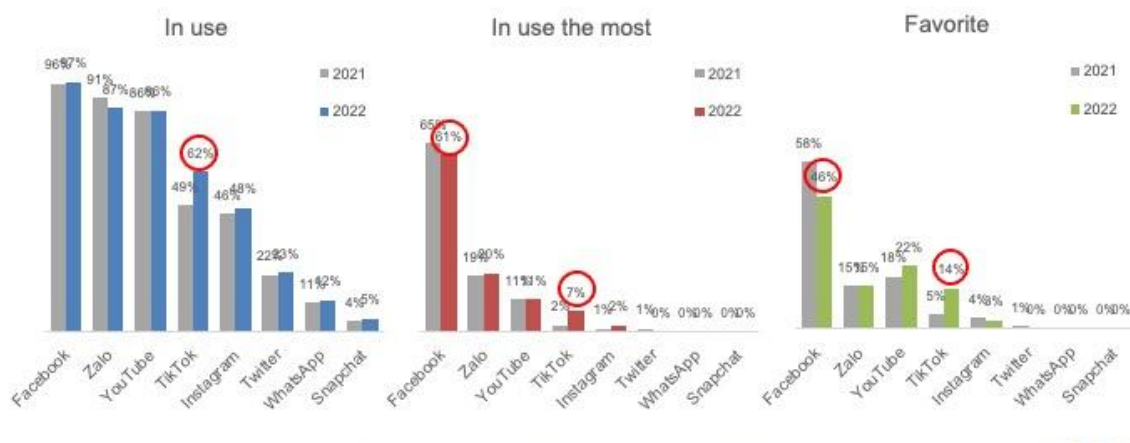


Figure 49: Q&me, 2022

While Facebook is still dominating social networking platforms, Facebook has lost some market share as TikTok has become more popular, especially among young people.

Facebook is undeniably a diverse source of news. Facebook is still the most popular source of information for Vietnamese users, even more than domestic online newspapers. Specifically, Facebook accounts for 35% of the market share, while local newspapers account for 29%, followed by Google with a 16% market share. Up to 45% of Facebook users who update news are mainly members of Gen Z. (N.M.Ha, 2022)

New research from Q&me conducted in early 2022 with a group of users aged 18-44 shows that social networks are increasingly used by Vietnamese people. TikTok was the app with the best growth as the percentage of active users increased from 49% to 62%. The number of daily users of this application is 74%, an increase of 8% compared to the previous one. The proportion of young people participating in TikTok must be said to be overwhelming: 70% belong to the 16-24 age group. (Duy Vu, 2022)

Besides, the demand for music from about 1 billion TikTok users is very high (N.M.Ha, 2022). Especially when TikTok allows users to use available music to insert their clips. Trending tracks are reused millions of times making the creators of those pieces world famous. The group recognizes that Tiktok is being developed very strongly and shows no signs of stopping, especially in the music industry in general, the fast and catchy element is easy to set the trend on.

4. Big ideas:

“Ngon vo”

Insight: After doing the research, we realized that increasing the awareness of TA should be the focus. Curiosity and stimulating exploration of them is the main factor that helps our group to increase awareness. So our group decided to use the element “ngon vo” as the center of the project. This is a new and unique element that almost no project hits hard on it, something inherently special but has not been exploited before. That's why we chose "ngon vo".

5. Key message:

“Nhac cu ke chuyen qua ngon vo”

“Ngon vo” is a is one of the playing techniques of traditional musical instruments performance, this technique makes the instrument's performance softer and more flexible. Techniques are found in dan tranh, dan nhi, dan bau, dan nguyet, dan ty ba, and sao truc.

Meaning: The campaign uses “ngon vo” in traditional instrumental-centered play, through which instruments are used as living objects to tell stories about them. “ngon vo” is a common feature of musical instruments and highlights its traditional cultural value. Thereby helping students understand more about musical instruments and stimulating their curiosity.

6. Brand identity:

6.1. Name of the campaign:

The group agreed to take the campaign name "Vỗ" and telexed it as VOOX. This transformation represents a desire to modernize the campaign.

Besides, expressing the interference of east and west, conveying traditional information in the most modern way. For those purposes, making the campaign closer to young people.

6.2. Slogan:

The slogan of the campaign is “Vỗ nghe trăm tiếng, vỗ kể nghìn năm”. In which "trăm tiếng" implies number sound can be created from “ngon vo”, a technique from the player to the instruments, "nghìn năm" implies the length of history, and history sticky with tradition.

6.3. Logo

The logo focuses on showing the hand performing the “ngón vỗ” on the traditional instrument.

Regarding the image of hands, usually, when mentioning hands playing traditional musical instruments, people always think of slender, soft hands on the keys. However, the logo not following that stereotypes, the logo builds a closer and more familiar hand. The group wants to convey the meaning of the diverse spirit in the image of a traditional musical instrument player.



Figure 50: Campaign logo

6.4. Color palette

The color palette is inspired by the “Tranh Hàng Trống”, the colors are all very prominent, seemingly opposing each other but forming a harmonious whole.

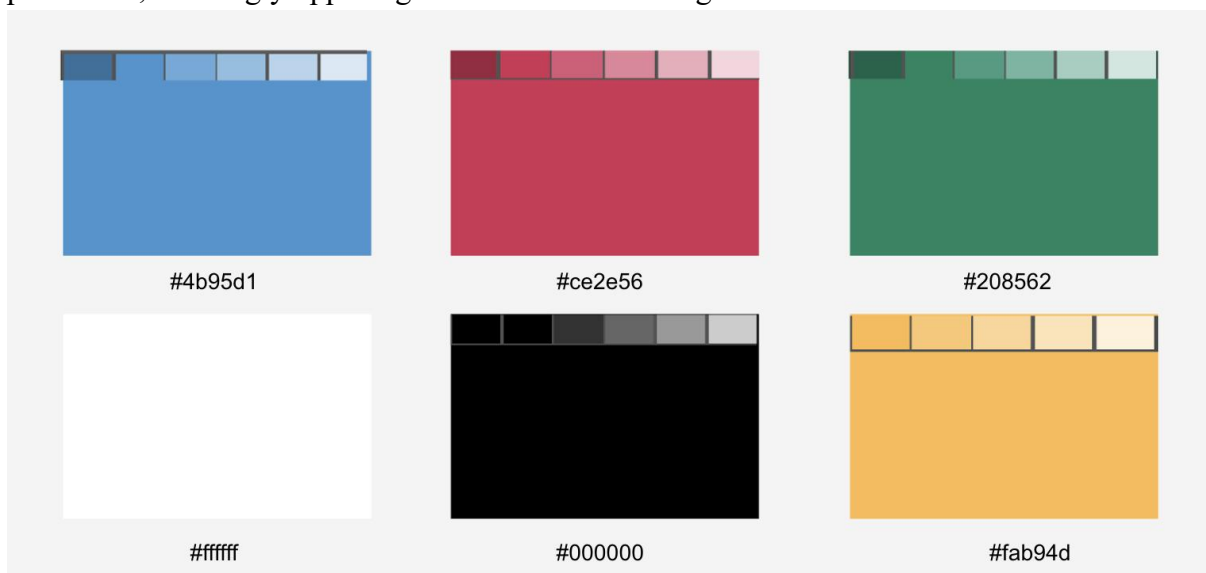


Figure 51: Campaign color palette

The two main colors are blue and pink

With blue meaning peace, freedom, inspiration, and faith, blue help to calm the mind. There is a Japanese and Scottish study that shows that when they change the street lights to blue, crime and suicide rates are also reduced.

With pink being a mix of red and white, it creates a feeling of romance and love. Because it is derived from white, pink also evokes a feeling of purity, security, and tenderness. This color also expresses the spirit of openness, and sophistication because of the sweetness it exudes.

6.5. Typo palette

Using fonts in designs: DT PhuDu, Literata.

Scale Category	Typeface	Weight	Size	Case	Letter Spacing
H1	DT PhuDu	Black	98px	Sentence	-1.5px
H2	DT PhuDu	Black	61px	Sentence	-0.5px
H3	DT PhuDu	Black	49px	Sentence	0px
H4	DT PhuDu	Black	35px	Sentence	0px
Subtitle 1	Literata	Semibold	24px	Sentence	0px
Subtitle 2	Literata	Semibold	22px	Sentence	0px
Body 1	Literata	Regular	24px	Sentence	1.5px
Body 2	Literata	Regular	22px	Sentence	1.5px

Figure 52: Campaign Typo

7. Media channels

According to primary research, the extent to which Vietnamese traditional musical instruments often appear is on the 2nd largest platforms, through social networking sites and traditional instrument performance events, the group decided to choose Facebook and Tiktok as the official communication channel to deploy the project to promote the image of traditional musical instruments to young people.

More specifically, the team will focus on the image, video, and audio quality, and post content to attract TA's attention. Besides, will cooperate with artists/bands/Producers to influence TA for the purpose of spreading the campaign's message.

The team decided to choose to develop their communication project on two platforms, Facebook and Tiktok. In particular, the Facebook platform is mainly used to post articles about traditional musical instruments and information about events. The articles revolve around showing the features and beauty of traditional musical instruments. As for the Tiktok platform, the group focused on showing the typical images and sounds of each instrument. These two platforms are run in parallel, helping to bring the image of traditional music closer to students.

8. Strategy

The group chose to carry out the campaign according to the 5A model, a model born in the 4.0 era. During the period when technology was in a remarkable development stage, the 5A model was researched and born based on the AIDA model and the 4A model (EQVN.NET, 2022).

It can be said that this is the most complete model to influence the current target customer group. Helping the team to capture and analyze trends of the target audience more easily.

Stage	Timeline	Objectives	Key Activity	Main Channels
AWARENESS	(27/09-12/10)	Create a curiosity for skill “Ngon vo” of traditional musical instruments	Posts and photo introduction about skill “Ngon vo”	Facebook
APPEAL	(10/10-16/10)	Create a new image for traditional musical instruments	“Voox - truyền thông truyền thống” Conceptual photography	Facebook
ASK	(12/10-22/10)	Promote learning and listening to the sounds of traditional musical instruments	Short clips performing traditional musical instruments	Tiktok
ACTION	(24/10-01/11)	Bring the image of more popular traditional	Exhibition of traditional musical	Facebook

		musical instruments to TA, feel the novelty of traditional musical instruments	instruments combined with performance minishow	
ADVOCATE	(02/11-13/11)	Support TA to care, learn and preserve the cultural values of traditional musical instruments	Post of traditional musical instruments	Facebook

Table 2: Strategy of campaign

9. Evaluation plan

No.	Tool	Reason	Purpose
1	Meta Business Suite	Meta Business Suite is a free tool that centralizes Facebook and messaging tools in one place so teams can save time, connect with more people, and get better results.	This tool will be used to examine and evaluate data such as specific information about the target audience, posters, page reach, engagement, and effectiveness of each post in each post. campaign phase. This tool helps to plan posts through a pre-posting schedule. With this tool, the team easily controls the density of posts at each stage in the Customer Journey Model. From there, the article will be adjusted to suit the goals of each of these stages. The Meta Business Suite tool still facilitates the ability to check accurate information on all issues around Fanpage in a visual and specific way.
2	Tiktok For Business	Tiktok For Business is a tool to measure the approaches and	The tool used in measuring interaction and communication effectiveness

		interactions of users with videos posted by the group. From here, the team can measure the effectiveness of the videos the team produces.	on Tiktok. Help the team edit the video content to suit their TA episode. This tool is also used to record transformations and know which videos are the most effective and attractive.
3	Google Form	Google Form is a free tool that helps team data analysis be faster and easier. It's essential to achieve the large-scale survey objective, yet stay true to the campaign's target audience.	Google Form is a tool used to conduct quantitative research on the knowledge and preferences of the target audience at the pre-campaign stage. In addition, this tool is also used at the Action and Advocate stages of the Customer Journey Model to gauge the target audience's satisfaction and response to the campaign's performance.

Table 3: Evaluation plan of campaign

10. Master Timeline

No.	Categories	Detail	In charge	Begin	Doing	End										
				W0	W1	W2	W3	W4	W5	W6	W7	W8	W9	W10		
				29/08 - 04/09	05/09 - 11/09	12/09 - 18/09	19/09 - 25/09	26/09 - 02/10	03/10 - 09/10	10/10 - 16/10	17/10 - 23/10	24/10 - 30/10	31/10 - 06/11	07/11 - 13/11		
1	Research	Research on target audience	Sol fa	Begin	Doing											
2		Case study / Quantitative / Qualitative research	Sol fa	Begin	Doing											
3		Identification of problems / Idea / Strategy	Sol fa	Begin	Doing											
4	Communication Campaign	Identify ideas / Research customers	Sol fa		Doing	End										
5		Partnership / Sponsorship	Sol fa		Doing	End										
6		Media Planning / Description, art direction and frame design	Huân + Dung		Doing	End										
7	Conceptual Photography	Communicating campaign starts	Nguyễn +Dung				Doing	End								
8		Proposal concept / Checklist / Estimated budget	Huân + Nguyễn				Doing	End								
9		Shooting / Make trailer	Sol fa				Doing	End								
10	Short Clips	Edit photos and release the conceptual photography and trailer	Sol fa				Doing	End								
11		Post-production and Post fanpage	Sol fa				Doing	End								
12		Finalize the script for the short clip/Scout location/ Checklist/Budget	Huân + Nguyễn				Doing	End								
13	Event	Shotlist/Timeline	Nguyễn +Dung				Doing	End								
14		Post-production and Post fanpage	Huân + Dung				Doing	End								
15		Idea / Concept / Story / Key message	Sol fa				Doing	End								
16	Event	Scout location / Checklist / Planned	Huân + Dung				Doing	End								
17		Proposal concept / Contact sponsor	Nguyễn +Dung				Doing	End								
18		Personnel Description / Diagram / Program Scenario / MC Scenario	Huân + Nguyễn				Doing	End								
19	Event	Finished the items to be crafted/printed + Send invitations	Nguyễn +Dung				Doing	End								
19		Setup/Rehearsal/Onset	Sol fa				Doing	End								

Figure 53: Master timeline of campaign

11. Estimated expenses

11.1. Media Production - Conceptual Photography

STT	HẠNG MỤC	SỐ LƯỢNG				ĐƠN GIÁ	THÀNH TIỀN	TỔNG CỘNG	GHI CHÚ
		Người	Ngày	Số lượng	Đơn vị tính				
ĐẠO CỤ									
1	Thuê nhạc cụ		1	6	đàn	0 đ	0 đ	0 đ	CLB cho mượn
2	Thuê trang phục		1	1	bộ	400.000 đ	400.000 đ	400.000 đ	
NHÂN SỰ									
1	Tiền ăn	6	1	1	người	40.000 đ	240.000 đ	240.000 đ	
2	Tiền nước	6	1	1	người	7.000 đ	7.000 đ	42.000 đ	
Tổng:								682.000 đ	
Chi phí phát sinh								200.000 đ	
TỔNG CỘNG								882.000 đ	

Figure 54: Media Production of campaign - Conceptual Photography 1

11.2. Media Production - Short Clips

STT	HẠNG MỤC	SỐ LƯỢNG				ĐƠN GIÁ	THÀNH TIỀN	TỔNG CỘNG	GHI CHÚ
		Người	Ngày	Số lượng	Đơn vị tính				
NHỮNG NGÀY CHUẨN BỊ									
1	Ăn trưa	1	1	1 phần		42.000 đ	42.000 đ	42.000 đ	
2	Thu âm	1	1	1 giờ		590.000 đ	590.000 đ	590.000 đ	
LOCATION									
1	Studio trường	10	2	3 giờ		0 đ	0 đ	0 đ	
04/10									
1	Thiết bị quay		1	1 bộ		0 đ	0 đ	0 đ	
2	Ăn + Uống	12	1	1 phần		40.000 đ	480.000 đ	480.000 đ	
3	Trang phục	6	1	2 bộ		200.000 đ	200.000 đ	200.000 đ	
TỔNG								1.312.000 đ	
CHI PHÍ PHÁT SINH								200.000 đ	
TỔNG CỘNG								1.512.000 đ	

Figure 55: Media Production of campaign - Short Clips

11.3. Event

STT	HẠNG MỤC	SỐ LƯỢNG				ĐƠN GIÁ	THÀNH TIỀN	GHI CHÚ
		Người	Ngày	Số lượng	Đơn vị tính			
ĐỊA ĐIỂM - ÂM THANH								
1	Địa điểm		2				0 đ	Sponsor
2	Âm thanh		1		bộ	3.000.000 đ	3.000.000 đ	
TRIỂN LÃM								
3	Bảng thông tin		2	7	bảng	750.000 đ	5.250.000 đ	
4	Nhạc cụ		2	0	loại	0 đ	0 đ	Sponsor
MINISHOW								
5	Hồn quê band		1	1	nhóm	3.000.000 đ	3.000.000 đ	
IN AN								
6	Thẻ BTC		2	40	thẻ	5.000 đ	200.000 đ	
7	Hashtag chữ			2	cái	60.000 đ	120.000 đ	
8	Hashtag nhân vật			6	cái	50.000 đ	300.000 đ	
9	QR code check-in			2	bảng	40.000 đ	80.000 đ	
10	Standee			2	tấm	300.000 đ	600.000 đ	
11	Backdrop			1	khung	2.160.000 đ	2.160.000 đ	
12	Sheet chương trình			1	giấy	80.000 đ	80.000 đ	
VẬN CHUYỂN								
13	Vận chuyển		3	2	chuyến	300.000 đ	1.800.000 đ	
KHÁC								
14	Bộ đàm		1	8	cái	60.000 đ	480.000 đ	
15	Dây đeo BTC		2	40	cái	2.800 đ	112.000 đ	
16	Chân đỡ bảng check-in			2	cái	12.000 đ	24.000 đ	
17	Ăn uống nhân sự			40	người	30.000 đ	2.400.000 đ	
TỔNG								19.606.000 đ
CHI PHÍ PHÁT SINH								1.000.000 đ
TỔNG CỘNG								20.606.000 đ

Figure 56: Estimated expenses Event of campaign

12. Sponsorship

12.1. Duc Ngan Store:

Established in 1998, a place specializing in the production of traditional Vietnamese musical instruments



Figure 57: Hieu dan Duc Ngan logo

12.2. Tugo tour

Tugo travel company was established in 2015, so far Tugo has more than 7 years of experience in organizing tours towards high-end markets.



Figure 58: Tugo logo

12.3. Q Industry

Was Founded in 1987 and recognized as a leader in hotel solutions integration. Have organized national cultural events



Figure 59: Q Industry logo

12.4. Suoi Tien Cultural Tourism Joint Stock Company

Suoi Tien is a leading entertainment and entertainment center in the country, and at the same time affirms its position in the region and in the world.



Figure 60: Du lịch Suoi Tien logo

12.5. Chieu Minh Cac

A shopping and retail page specializing in Vietnamese accessories and jewelry



Figure 61: Chieu Minh Cac logo

12.6. Hoa Nien

Hoa Nien is a brand that provides design consulting, tailoring, and rental services for Vietnamese-inspired fashion products and cultural gift products.



Figure 62: Hoa Nien logo

12.7. Joint Stock Company Fiditour

As a professional domestic and foreign TOURISM organizer with 30 years of experience, we will bring you the best tours.



Figure 63: Fiditour logo

12.8. Viet Travel Communication Joint Stock Company

Established in 2008 in the midst of a recession in the domestic and international economies, Vietnam Tourism appeared in the Vietnamese tourism market with high-quality domestic and international tourism products at low prices.



Figure 64: Du lich Viet logo

12.9. Ho Chi Minh City THE HE TRE TOURIST CO., LTD

In operation since October 2000, started as a business specializing in the domestic tour business. Over the course of 12 years, up to now, Young Generation tourism has expanded its domestic and international travel activities.



Figure 65: THE HE TRE TOURIST logo

12.10. Vietcharm Travel

Duyen Viet Travel Co., Ltd - established in 2007, a professional organizer of travel programs combining conferences and teambuilding



Figure 66: Vietcharm Travel logo

12.11. Van Lang Culture Joint Stock Company

Is the leading company in providing all kinds of calendars: wall calendars, block calendars, desk calendars, weekly calendars, annual calendars, agendas...



Figure 67: Van Lang Culture Joint Stock Company logo

12.13. Dai Viet A Culture Mtv Co., Ltd

It was established in 2006 and is a unit providing printing products and services. Dai Viet A is confident it be a reliable manufacturer in the field of printing in Vietnam.



Figure 68: Dai Viet A Culture logo

13. Media partner

13.1. FPT University HCM:

As one of the sponsors and also the venue of the project “VOOX”



Figure 69: Dai Hoc FPT logo

13.2. Cổ động:

With the desire to collect and share simple and ordinary things in daily life to encourage people to live positively, optimistically, in accordance with their spirit of Promotion.



Figure 70: Cổ Động logo

13.3. YBOX

YBOX or Youth Box is an "information box for young people" with many categories and articles under the topics of Opportunity - Scholarship - Career - Start-up - Contest - Recruitment...



Figure 71: YBOX.VN logo

13.4. Su Viet Kieu hung

A non-profit project with the mission of connecting the historical values of the nation with the young generation of Vietnamese people, through the form of historical films with animation.



Figure 72: Su Viet Kieu Hung Logo

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