



**BDHR – 2020**

**Proceeding of International Congress on Business,  
Design Thinking, and Humanities Research**

**February 22 – 23, 2020**

**The Mercure Hotel, Athens, Greece**

**ISBN number: 978-91-88873-46-0**



## TABLE OF CONTENT

Conference Director Message	p. 3
Scientific Committee	p. 4
Organizing Committee	p. 5
EIRA Sponsors	p. 6
City Overview	p. 7
Conference Program	p. 8

### PROCEEDING

#### **SUB-THEME 1: SOCIAL SCIENCE (Management, Economics, Humanities, and Social Sciences)**

Combine effects of positive emotions and cognitive thinking on job outcomes: mediation of workplace achievement	p. 12
Influence of e-modules on student motivation to use virtual learning system	p. 13
An exploration of social and emotional impact on business innovation	p. 14
Folk music of the Khmer in the south of Vietnam	p. 15
Assessing the effect of taglines on brand awareness” The impact of taglines on brand awareness	p. 27

## CONFERENCE DIRECTOR MESSAGE

European International Research Academy (EIRA) aims to embark on interdisciplinary discussions on vogueish research approaches, latest research findings and practical experiences in the field of social and applied sciences. EIRA is strongly committed to promote global communication, knowledge sharing, and a strong bonding among scholarly community. Therefore, EIRA offer a unique platform for professors, experts, researchers, students, scholars, professionals and interested individuals to exchange and discuss the latest scientific inquiries, methods, and achievements on novel research and discoveries with each other.

The EIRA further aims to;

- Provide a common platform for scholars and professionals to share and gain knowledge in their area of interest by interacting with others.
- Organize workshops for the awareness of latest research approaches, trends, and tools.
- Establish and maintain a professional network among international scholarly community.

The founders of EIRA believe that growth of academic society is not only based on the continues enhancement of education and research quality but also dissemination of knowledge and activities that triggers emerging issues and challenges that need to be adequately addressed to create a sustainable society.

I am really thankful to our honorable scientific and review committee for spending much of their time in reviewing the papers for this event. I am also thankful to all the participants for being here with us to create an environment of knowledge sharing and learning. We the scholars of this world belong to the elite educated class of this society and we owe a lot to return back to this society. Therefore, through EIRA I anticipate research that can reflect upon on innovative solutions and trigger debates on existing and emerging issues to open new opportunities and avenues for a better and sustainable society.

Thank You,



Dr. N. Ain  
Conference Executive  
EIRA.

## SCIENTIFIC COMMITTEE

**Dr. Constantine Dicos, Panteion**

University of Social and Political Sciences, Greece

**Prof. Dr. Jose Arce**

University of Navarra, Spain

**Prof. Dr. Anna Maria**

Polytechnic Institute, Portugal

**Prof. Dr. Hermis Franke**

University of Applied Sciences, Salzgitter, Germany

**Dr. Wen Zeng**

Shih Hsin University, Taiwan

**Dr. Metehan Ortakarpuz**

Selçuk University, Konya, Turkey

**Prof. Dr. Ivana Nandoi**

University of Zagreb, Croatia

**Dr. Mohammad Albadarneh**

Yarmouk University, Jordan

**Prof. Dr. Salina Husain,**

University of Putra Malaysia, Malaysia

## ORGANIZING COMMITTEE

**Dr. N. Ain**

*Conference Chair*

**Mr. Robert Dengllo**

*Conference coordinator*

**Mr. Yan Pisup**

*Conference coordinator*

**Mr. Methali Chaya**

*Conference coordinator*

## EIRA SPONSORS

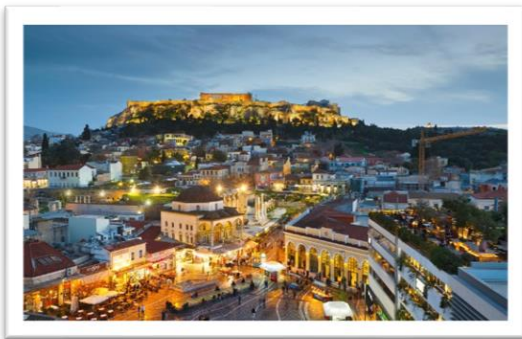
We would like to extend our gratitude to the sponsor of this year's EIRA conference for all their support of this endeavor.



**WF Tjänster AB**

## CITY OVERVIEW

Athens is the capital of Greece. It was also at the heart of Ancient Greece, a powerful civilization and empire. The city is still dominated by 5th-century BC landmarks, including the Acropolis, a hilltop citadel topped with ancient buildings like the colonnaded Parthenon temple.



## **CONFERENCE PROGRAM**

**(February 23, 2020)**

<b>Time</b>	<b>Activity</b>
9:00 a.m. to 9.30 am.	Welcome Reception & Registration
9:30 a.m. to 9:40 a.m.	Welcome Remarks – Conference Coordinator
9:40 a.m. to 9:50 a.m.	Opening Ceremony
9:50 a.m. to 10:00 a.m.	Group Photo Session
10:00 a.m. to 10:30 a.m.	Grand Networking Session and Tea Break



**(February 22, 2020)**  
**City Tour and Shopping Day**

All respective guests are free to conduct their own sightseeing and tour. The second day of the event is reserved for this memorable purpose.

**(February 23, 2020)**

**Session 1 (10:30 am – 12:30 pm)**

**Sub-Theme 1: Social Sciences (Management, Economics, Humanities, and Social Sciences)**

BDHR-20-56v	Combine effects of positive emotions and cognitive thinking on job outcomes: mediation of workplace achievement	Aiysha Abia Ammar
BDHR-20-86v	Influence of e-modules on student motivation to use virtual learning system	Panumas Thuanthong
BDHR-20-102v	An exploration of social and emotional impact on business innovation	Li ping Goh
BDHR-20-201v	Folk music of the Khmer in the south of Vietnam	Dr. Nguyen The Truyen
BDHR-20-111v	Assessing the effect of taglines on brand awareness” The impact of taglines on brand awareness	Mayrunisah Shafaq

**Lunch Break (12:30 – 02:00 pm)**

**Closing Ceremony**

## **Sub-Theme 1**

**SOCIAL SCIENCES (MANAGEMENT, ECONOMICS, HUMANITIES, AND SOCIAL SCIENCES)**

## Combine effects of positive emotions and cognitive thinking on job outcomes: mediation of workplace achievement

**Aiysha Abia Ammar\***

University of Annbar, Iraq

---

### *Abstract*

---

Previous research on positive emotions (PE) and outcome relationship has suggested exploring the processes through which these two constructs are linked. A theoretical model has been proposed with mediation of workplace achievement between positive emotions and job outcomes such as performance, OCB and creativity. Moderation of cognitive thinking is proposed between positive emotions and workplace achievement. Future research directions are given at the end.

**Keywords:** Emotions, Cognitive Thinking, Workplace Achievement, Creativity, Performance, OCB.

---

\*All correspondence related to this article should be directed to Aiysha Abia Ammar, College of Arts, University of Annbar, Iraq.

## **Influence of e-modules on student motivation to use virtual learning system**

**Panumas Thuanthong\***

Sukhothai Thammathirat Open University, Thailand

---

### *Abstract*

---

This study is explaining the e-modules features named as communication module, assignment module, course content module and course delivery module that leads to the student motivation to use virtual environment. Quantitative empirical research has been conducted on the students (sample = 150) who are using virtual learning system for online learning. The results of the study show that student find it fruitful to communicate with other students and teacher using the online communication tools. The module of online assignment submission and grade checking is easy for them. The content and resources uploaded on the virtual learning portal is informative and its ease of accessing with autonomy is very useful. The features play a significant predictor of student motivation. This study will be a significant contribution towards analyzing the features which are motivating the students to use virtual learning system. Further improvements in these features will increase virtual learning system attractiveness among students.

**Keywords:** Learning, virtual learning, modules, student motivation, use.

---

\*All correspondence related to this article should be directed to Panumas Thuanthong, Sukhothai Thammathirat Open University, Thailand.

## An exploration of social and emotional impact on business innovation

**Li ping Goh\***

University of Malaya, Malaysia

---

### *Abstract*

---

This research examines social and emotional impact on business innovation. This research setting for the study is Malaysian consumer electronic industry, wherein the data will be collected from executives using survey questionnaire. The findings of this study would help organizations to establish an innovative position in the marketplace.

**Keywords:** Social, innovation, emotion, impact, Malaysia.

---

\*All correspondence related to this article should be directed to Li ping Goh, University of Malaya, Malaysia.

## Folk music of the Khmer in the south of Vietnam

**Nguyen The Truyen\***

Ministry of Culture, Sports and Tourism, Vietnam

---

### *Abstract*

---

In the article "Folk music of Khmer people in Southern Vietnam", the author will present three research issues as follows. Topics and contents include: Homeland love, Love for men and women, Family affection, Production labor. The common characteristics with music of other ethnic groups in Vietnam include: Similar instrumental music, Scale - rhythm with common features. Common characteristics with music of Southeast Asian countries include: Source of instrumental material manufacturing, Instrumental music similar to Southeast Asian instruments. Thereby, the author shows that Khmer folk music has the characteristics of music of ethnic groups in the country and in Southeast Asia, expressed through instrumental material creation, similar musical instruments belonging to the families: Cordophone, Arephone, Idiophone, Membraphone and variety of scales - modal. It is also said that the inheritance and promotion of the typical values of Khmer music into social life, is a very practical job, which needs more attention..

**Keywords:** Khmer folk music, Khmer instruments, gong, songs, Characteristics of Khmer Southern folk music, Vietnam.

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam

---

### 1. INTRODUCTION

In Vietnam over the past few decades, the study of folk music has made certain achievements. However, the research issues on the musical characteristics of each ethnic group, including the folk music of the Southern Khmer, Vietnam still need to be further studied and clarified. Studies of Khmer folk music in the 70-80s of the twentieth century can be mentioned as: KienGiang folk songs (Department of Culture and Information of KienGiang -1985) by Lu Nhat Vu, Nguyen Van Hoa, LêGiang; HauGiang folk songs (HauGiang Department of Culture and Information - 1986) by Le Giang, Lu Nhat Vu, Nguyen Van Hoa and Minh Luan; etc. KienGiang Folk Songs, in addition to theoretical issues, are folk songs. The authors also categorized Khmer folk songs into different genres: bompêkôn (lullaby), oumtick (boating), xaccrova (cheers), phlêngka (wedding music), lam (sing lam), môhôn, bot chriêng, kômarâ, kômarây (Folk songs for children). The HauGiang Folk Songs, book is mainly the folk songs and lyrics of the ethnic groups living in this land, including the Khmer. After that, the collection of 100 Khmer folk tunes (Youth Publishing company- 2004) by researcher Nguyen Van Hoa. Books Ethnic Khmer Southern Music (Social Science Publishing company- 2005) and SocTrang Ethnic Musical Instruments (Ho Chi Minh City Publishing company - 2007) by Dao HuyQuyen, Son Ngoc Hoang, Ngo Khi. However, issues about the characteristics of folk music and especially of the Khmer people are only partially mentioned, not deeply studied, dissected each specific value, as well as not. Study objects of the above works. In addition, there are a number of research works of Khmer people in Cambodia that we know as: Chapbinh Pro Chia Prây Khmer (Khmer folk dance) (Phnom Penh, 1964) of Chap Pinh; Chapin PithiApeaPipea Khmer (Traditional Khmer Wedding Ceremony) (Phnom Penh -1965) of Chapin; Yike and Bassac theaters (Royal University of Fine Arts, 1997) by Pich Tum Kravel; Pich Tum Kravel's Khmer Mask Theater (Phnom Penh, Cambodia -2000); Đ'tt'ây, Rô&Lakhôn Khmer (Khmer Music, Dance and Theater) (Phnompenh - 2000) by Pich Tum Krovil and the Khmer Orchestra (Ministry of Culture and Arts of Cambodia). Then was Bonh Tum listed Khmer (Khmer Traditional Festival) (Phnom Penh -2003) of ChhungThanh So Phone; Khmer Performing Arts (Khmer Performing Arts - 2003), introduced the origin and history of performing arts and the role and meaning of the songs used in orchestras: A Râk, Pin peat, Moro, Chhay Dam, MuonKhrum, Skochhas of the Khmer in Cambodia (1).

According to Assoc.Prof. Pham Tiet Khanh, studies of Khmer folk music in Cambodia have achieved many achievements, providing a multi-faceted view of genres (2). However, Khmer folk music in the South and Vietnam, as well as its specific issues, were not the subjects and scope of the research. The purpose of studying ethnic music in general in the current period, is to grasp the common and highlight the peculiarities of each ethnic group. The famous British anthropologist Bronislaw Malinowski (1884-1942) also said that the first task was to study the function of cultural phenomena, interaction and regulation among them. This helps the researcher identify music regions, musical spaces, as well as issues in the theory of cultural diffusion, etc. Studying social functions, as well as the values of Khmer folk music culture is a very important issue. In the folk music of the Southern Khmer, folk music is a cultural activity phenomenon associated with a certain social environment, carrying certain social functions, as well as the aesthetic characteristics of creative subjects. Since time immemorial, the art of music has always developed in a variety of forms and technical means of expression. Therefore, the purpose of music creation and its function, there is also change over time and through space, as well as the development of the Southern Khmer society in Vietnam.

We use instrumental theory by two Swedish researchers Hornbostel and Dutch Curt Sachs. They have theorized the method of classifying musical instruments, opening the subject of instrumental music (organologie). The value of this scientific method is the use of consistent criteria, which can be applied to the classification of any instrument of any culture. Therefore, it was accredited by the International Council of Traditional Music (ICTM) under UNESCO.

In this article, we use research methods: Musicology, folklore, history, including fieldwork, interviewing, collecting, synthesizing and processing materials and talents. relevant data, to contribute to clarifying the research issues posed for the characteristics of Khmer folk music in the South of Vietnam

### 2. TOPIC AND CONTENT

Topics and content of Khmer folk music are mostly expressed in their folk songs. The content here contains many elements of life such as: Love for homeland, love for men and women, love for family, production labor.

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.



## Folk music of the Khmer in the south of Vietnam

---

### 2.1. About homeland love

Since ancient times, Khmer life has been closely associated with agricultural activities, fields, rivers, and canals. It is such living conditions that have formed unique cultural values, typical for residents here. It can be referred to as the culture of adapting to living conditions, the culture of coping with natural fluctuations, the culture of the exploitation and use of natural conditions, etc. both her cast to create attachment, especially adapted to the natural environment of the river.

I miss the sounds of gibbon howling / On the top of Mount Chi Xô / I remember lamenting / Still on the banyan tree branch / I remember every tick / Moaning on the top of the tower / PreachetPeak ...

### 2.2. Love men and women

This is a topic of great interest and holds the largest reserve in the treasure of Khmer music.

He sat and waited for me all the time, waiting forever / The coconut ship was tired of falling down / Pouring water on me was very cold / And, the cloud was also gratuitously angry ...

Or:

His boat swam lightly in the lotus lagoon / Lotus scent spreads sweetly across the sky / Listen to the water rolling along the boat...

### 2.3. Family Love

Go to sleep, good child! / Tomorrow mom wakes up early to work to raise children / I love them, I comfort her, I hold her / Let her kids sleep, dawn to plow

The Khmer expressed her love for him through the folk song Bompêchao (Ru niece):

My grandmother's love is so much loving ... / Darling, please don't cry! Yes, grandma loves me, I'm happy with her

...

### 2.4. Production labor

The Khmer folk songs show the sentiments of the daily life of the muddy farmers:

Help my mom look after the door / Pick up the paddy, wash rice from me / My dad plows the field ...

## 3. GENERAL CHARACTERISTICS WITH MUSIC FROM OTHER ETHNIC GROUPS IN VIETNAM

### 3.1. Similar musical instruments

In comparison, we find that Khmer folk music bears some characteristics in common with other ethnic music on the territory of Vietnam. This is shown mainly in a number of similar musical instruments of all families: Cordophone, Arephone, Idiophone, Membraphone.

Brass string instruments

Among the folk instruments used in the Central Highlands, three musical instruments that are similar to the Khmer string instruments are identified, namely b'rooc, k'râu and chinhk'la.

- Identical to the Khmer chhaydiê (khsêdiê, say diê), the k'râu (H're); v'rooctru of the Cadong (Xo Dang); tinhnhinh (Bana); goong (ethnics Rongao, Gie - Trieng and Bana); goong de (ethnics Giarai, Rongao, Gie - Trieng) ...
- Identical to the truôsôstring of the Khmer is the: Cò (ethnic Vietnamese); Còke (ethnic Muong); Xixô'lo (ethnic Thai); door (ethnic Tay),...
- 

The instrumental is quite similar

The air instruments similar to Khôy's Khmer are: tâlía (Co, Xo Dang, H're); alal (Bana); kađeh (Raglai); Đinh k'lía (E de); Ông ôi (Muong); pithiu (Thai); flute (H'mong); vertical flute (Vietnamese), ...

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam

---

The instrumental music is similar

Similar to Kongmon of Khmer people: chinh goong (H'rê); goong (Xo Dang); Chenh goong of the Gie-Trieng people; Chenhof the Bana people; Gongs of Vietnamese people.

### 3.2. Scales - modalities that share common features

In addition to the similar musical instrumental characteristics, the modal scale in Khmer Southern folk music also bears the common features of Vietnamese folk music. According to musician Lu Nhat Vu, the two-note, three-note, four-note, five-note and six-note scales of the Khmer are recorded through hundreds of rhythms bearing the common traits of Vietnamese folk music (3).

It can be said that scales and modal are the key elements in music, have an organic relationship with ethnic musical characteristics. It is a leading issue in theory as well as in music practice. Scientists from ancient Greece (such as Pythagoras with the work of Acoustical nature, ...) have studied the principles of formation and structure of scales - modal, creating the theoretical foundation for many existences. century but can still be used as a basis for solving today's music problems.

#### 2-note scale

Can be found in children's songs, with simple, rustic tunes, but very funny and funny. These songs are often accompanied by dance movements in a child's play. 2-note scale can be divided into three categories:

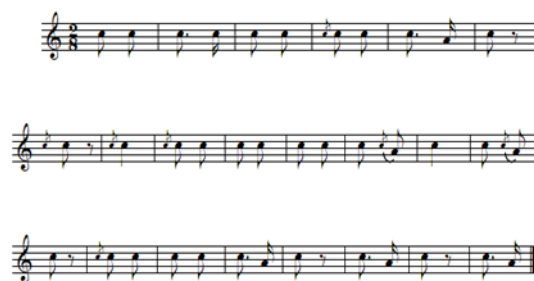
The type 1 is in the game Lbêngrotpuôn (Hiding sword) in Kien Giang province, forming a 2-Dur interval (c2 - d2) as the following examples.

Example 1: Excerpt from Lbêngrotpuôn (Hiding sword)



Type 2 is found in the Khmênh khuyal krobây (Game of the field) in Hau Giang province, which forms a 3-Moll interval (a1 - c2) as the following example.

Example 2: Excerpt from Khmênh khuyal krobây (Game of the field)



Type 3 in the game Outer Fiel collected in TraVinh province, there is a 3-Dur interval (bes1 - d2) as the following example.

Example 3: Excerpt from Outer Fiel

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam



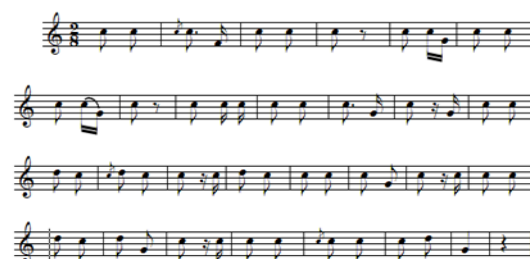
### 3-note scale

A 3-note scale is also found in songs for Khmer children, which is in the game Chăctưcđồông (Pour coconut water) and Chap koonkheng (Catch a kite) in Kiên Giang province. Here, a P5 (fis1 - b1 – cis2) has been formed as the following examples.

Example 4: Excerpt from Chăctưcđồông (Pour coconut water)



Example 5: Excerpt from Chap koonkheng (Catch a kite)



### 3-note scale

From negative 1 to negative 4 is a P5, this range contains a 3-Moll interval and 2-Dur intervals. The 4-note scale in the Khmer folk tunes also has many types, the following is one of the typical types.

In the song MêTrây (Guest leaving) collected in Go Quao district, Kiên Giang province, forming the scale: f1 - aes1 - bes1 - c2.

Example 6: Excerpt from MêTrây (Guests leaving)



\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam

---

Or the song Oum tuck (paddle boaters) collected in Loc Ninh district, Binh Phuoc province has the same scale structure.

Example 7: Excerpt from Oum tuck (paddle boaters)



### 5-note scale

There are many types of the 5-note scale in the Khmer folk tunes, the following is one of the typical types. There are many Khmer folk songs with the scales corresponding to the Northern, Southern and Oanin Vietnamese folk songs. Type 1 the distance from negative 1 to negative 5 is a 6-Dur interval, containing a 2-Dur interval, a 3-Moll interval and a 2-Dur interval. In the song A Le (Guy hunting) form a 5-note scale:

g - a - c1 - d1 - e1 corresponds to the North Vietnamese mood.

Example 8: Excerpt from À Lê (Guy hunting)



See also the Choôch Chung (throw a ball) also has a similar scale structure.

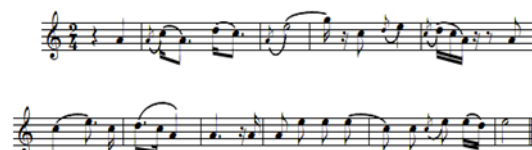
Example 9: Excerpt from Choôch Chung (throw a ball)



Type 2 has an order structure: one 3-Mollinterval, two 2-Dur intervals and one 3-Moll interval, corresponding to the Southern modal of the Vietnamese. In the following Oum Tuck Chook (Rowing), the formation of a 5-note scale:

a1 - c2 - d2 - e2 - g2.

Example 10: Excerpt from Oum Tuck Chook (Rowing)




---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam

Or the song Đomrây Thngôn Phluc (Big ivory elephant) also has similar scale structure.  
Example 11: Đomrây Thngôn Phluc (Big ivory elephant)



The type 3 of the 5-note scale has the structure of: a3-Moll interval, two 2-Dur intervals and a 2-Moll interval, corresponding to the Oan (variation) in Vietnamese folk songs in the South (Hò - xư - xang - xê - cồng non). However, this type of scale is less common in Khmer folk songs. In the song Xarikeo (Starling) collected in My Xuyen district, Hau Giang province, there is a 5-note scale:

b - d1 - e1 - fis1 - g1

Example 12: Excerpt from Xarikeo (Starling)



Or the Kom Boontôh Boong (Don't blame me) has the same scale structure.

Example 13: Excerpt from Kom Boontôh Boong (Don't blame me)



\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam

---

### 6-note scale

Among the Khmer folk songs of the Southern region, there are three types of 6-note scale, the songs: Bompê Kôn1 (Lull me 1), Xrây Rot (Ms. Rot), Bompê Kôn2 (Lull me 2), Xôridang (Sun), Cha puuk (Sparrow), Chbăpprodau (Teaching) will be specific examples.

Type 1 in the 6-note scale is formed by two groups of 3 notes connected by a 2-Moll interval:  
 c - d - e and f - g - a (2-Dur interval + 2-Dur interval + 2-Moll interval + 2-Dur interval + 2-Dur interval). The following song Bompê Kôn1 (Lull me 1) collected in Long Phu district, Hau Giang province has the following scale:  
 c - d - e \_ f - g - a.

Example 14: Excerpt from Bompê Kôn1 (Lull me 1)



Please refer to the song Xrây Rot (Ms. Rot) has a similar scale structure.

Example 15: Excerpt from Xrây Rot (Ms. Rot)



Type 2 in the 6-note scale is composed of two groups of 3 sounds (c-es-f and g-a-bes), from negative 1 to negative 6 to form a 7-Moll interval, structured: 3-Mollinterval+ 2-Durinterval + 2-Dur interval + 2-Dur interval + 2-Mollinterval. The song Bompê Kôn2 (Lull me 2) collected in KeSach district, Soc Trang province has a scale: cis - e - fis - gis - ais - b.

Please see the article Xôridang (Sun) collected in Ha Tien (in Kien Giang province), also has the same scale structure.

Example 16: Excerpt from Xôridang (Sun)



Type 3 in the 6-note scale of the Khmer in the South is also composed of two groups of 3 sounds (c-d-es and f-g-bes), forming a 7-Moll interval, structured: 2-Dur interval + 2-Mollinterval +2-Dur interval +2-Dur interval + 3-Mollinterval.

---

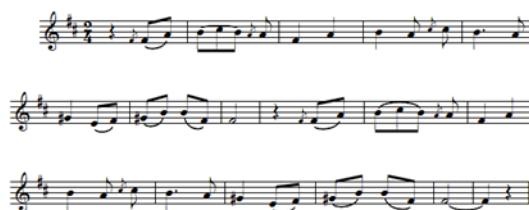
\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam

---

The folk song Chap puuk (Sparrow) collected in Go Quao district, Kien Giang province has a scale of: fis - gis - a - b - cis - e.

Example 17: Excerpt from Chap puuk (Sparrow)



Type 3 in the 6- Please see the Chbäpprođau (teachings) collected in Hau Giang province, which has the same scale structure.

Example 18: Excerpt from Chbäpprođau (teachings)



In addition to the 2-notescale, 3-notescale, 4-notescale, 5-notescale, and 6-note scales, there is a combination of scale forms that produce a range of tone colors. Also, according to musician Lu Nhat Vu, this phenomenon is common in Vietnamese folk songs in the South. This also contributes to prove that the characteristic of the modal scale in Khmer Southern folk music bears the common features of Vietnamese folk music.

## 4. GENERAL CHARACTERISTICS WITH MUSIC OF SOUTHEAST ASIAN COUNTRIES

### 4.1. Source of material manufacturing musical instruments

In addition to common characteristics with folk music of other ethnic groups in some areas of Vietnam, Khmer music of the South Vietnam also bears the characteristics of Southeast Asia, expressed through: Source of processed materials instrumental composition. According to Assoc.Prof.Dr. Nguyen Thuy Loan, The music of Southeast Asian residents basically has the same characteristics. They create a number of characteristics that distinguish Southeast Asian music from music from other parts of Asia (4).

Southeast Asia is located in a tropical monsoon climate, very sunny, heavy rain, so it is suitable for the diversity of ecosystems of plants and animals. Researchers of folk music, it is no coincidence that the music of Southeast Asian ethnic groups is the music of paintings, bamboo, leaves, neohouzeaua ...

The source of materials for making Khmer instruments is similar to Southeast Asia. The Khmer use the materials available in the nature of the residence, to manipulate their various instruments. For example, bamboo, leaves, cork, animal skin, wood, potting covers, metal, etc.

Copper metal instruments are also a characteristic of instrumental materials in Southeast Asia. Moreover, Southeast Asia is the cradle of brass instruments. Not stopping at instrument material sources, the use of Kong mon is also a feature of regional music.

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## Folk music of the Khmer in the south of Vietnam

---

The Khmer have a custom of using Kong mon per person. According to Prof. Tran Van Khe: Southeast Asia is considered the cradle of gong culture. In particular, most of the Southeast Asian countries on the islands or peninsulas beat each gong as per each person, not one person fighting the whole gong set, like mainland Southeast Asian countries (5).

Cultural similarities here, not necessarily according to the law of cultural exchange and acculturation, but sometimes it is the similarity in nature... In addition, the common characteristics with instruments of ethnic groups in the country and Southeast Asia, Khmer folk music have similarities with other ethnic groups as follows.

### 4.2. Instrumental is similar to Southeast Asian instrument

Similar to stringed instruments: Yes Khom tooch and Khum thum: available in Cambodia, like the hexagon.

Identical to plucked string instruments: There is Chapây chomriêng (like the stringed instrument), available in Cambodia.

Similar to the stringed instrument (bow): Truo (similar to the Stork), a string instrument of Khmer and some ethnic groups in Southeast Asia, with many different names. The truo is similar to the Trchey in Cambodia; Soduang of Thailand; So-l of Laos.

The Truu nguk (similar to the organ) is used by many people, probably the most popular and popular guitar of the Khmer people. The tuu nguk is similar to the Tru-u guitar in Cambodia; Soup of Thailand and Sotu of Laos;

Truo Khmer (similar to the Canhi of the Cham and Roang of the H're Central Highlands people). This is similar to the Truse khse in Cambodia and elsewhere.

Similar to the air-blowing instrument: There is Pompa (similar to the Vietnamese flute) used in some areas in Indonesia with different names.

Similar to the dual-band instrumental instruments: Srolay pepnet used to be used only in the Pupnpet (pentatonic) orchestra, now used in the Khmer orchestra and the Moroni orchestra of the Khmer. Southeast Asian countries, such as Thailand, Cambodia, are present in Srolay Petnpet and are also part of the staff of the pentatonic orchestra here.

Srolay robot is a double-chord instrument attached to the Khmer (stage using a mask) of the Khmer, like a Vietnamese trumpet. It can be found similar to Srolay robot in Southeast Asian countries: Malaysia has Saroenai trumpet; Indonesia has Saroenai; Myanmar has a Hne horn.

Identical with the vibratory membrane instrument: Skô chhay dzâm is a musical instrument of the Khmer family of vibration, clapping, used in major festivals of the community. Countries such as Cambodia, Thailand, Laos, etc. all use this drum.

Skup sampho is a tubular drum, in the orchestra of the Petpet, like Srolay pepnet. The form of the Skoy samph drum can be found in the Indonesian archipelago with the name Kendang.

Similar to the sound of percussion instruments: There is Rôneat ek, an instrument of old bamboo percussion, one of the five materials that make up the pentatonic in the pentatonic orchestra (Petnpet). Rôneat ek's similarity in Indonesia is found in Gender and some other Southeast Asian countries.

Krong vong has 16 small gongs with knobs made of brass, performed by a performer. Most Southeast Asian countries have this type of instrument, such as Thailand, Indonesia, and Myanmar.

Like Krong Vong tuot, Krong Vong thum consists of 16 gongs with knobs but with a much larger diameter. Indonesia has similar musical instruments, Bonang, Thailand, Myanmar, and Cambodia also have this instrument with different names.

Krong moton is similar to a small gong in the Krong Vong totem (16 pieces) of the Khmer. Southeast Asian countries all use musical instruments similar to the Ko Kong but with different names, such as: Cambodia has Kong thum, Kong tooch; The Philippines has Agung; Laos has Kong Kong; Thailand has Kong Vong yai and Kong Vong luk; Malaysia has Chanang; Indonesia has Gong ageng.

Identical to the beaten music: There is Krap (similar to Vietnamese beat) with two bamboo bars smashing into each other, some made from wood and shells. This instrument is widely used in community dance and in some orchestras: Auntie, Moroni. Countries in the region that use this type, such as: Philippines with Bentong ngung; Indonesia has Kentongang.

Through this, it is possible to identify most of the Khmer instruments with similarities or bearing similarities with the instruments of different regions. But there is an instrument "unique" Ta Khe. This instrument belongs to the plucked string of the Khmer, used in singing and dancing, solo, in wedding orchestras, Moroni.

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.



## Folk music of the Khmer in the south of Vietnam

---

According to researchers, there is no instrument in the world that resembles this instrument, because of its unique shape, composition and performance. The Khmer in Cambodia also have the Ta Khe guitar, which is used in royal court dance and Lakhône bassăk (Du ke).

As for the scale - modality of Khmer folk music, in our opinion there are many issues that need to be discussed and considered carefully. Not only the Khmer, but also the other ethnic groups. For a long time, researchers often followed the cultural approach rather than the functional approach of a cultural phenomenon. According to the cultural approach, it must be very clever, otherwise it will fall into the regulation and even "take a hat", while the functional approach may "see trees but not see the forest", but help clarify musical and cultural phenomena of a specific locality and a specific people. Many Khmer folk songs today, may not be in their ancient folk songs, such as Trreng trrot (Soles, robotic tree), Mlup doong (Under coconut shade) (6), etc. The sound of Trreng trrot is: g1– bes1 - c2– es2 (3t - 2T - 3t), but it is known that this 4-tone scale is common in Vietnamese folk songs in Southern region, but in Khmer folk songs used very limited.

In the study of musical characteristics, many cases are not necessarily in accordance with the law of reciprocal interaction but due to the similarity of nature. This contributes to prove many cases of ethnic groups without historical exchange process, but still have common characteristics such as scales - modal and similar musical instruments.

## 5. CONCLUSION

Khmer folk music has the characteristics of music of ethnic groups in the country and in Southeast Asia, reflected in the instrumental material used in musical instruments, similar musical instruments belonging to the families: Cordophone, Arephone, Idiophone, Membraphone and diversity in the scale - modal. In addition, folk music of the Southern Khmer region also has the characteristics of music in the Southeast Asia region, through the use of gongs as prescribed by each person.

Although there are common characteristics of music in the Central Highlands and Southeast Asia, folk music of the Southern Khmer region has its own unique characteristics, different from other races. This is expressed "in a unique way" in the performing arts of Ta Khe instrumental music. Folk music of the Khmer shows the richness and diversity in the overall of regional and regional music. In general, Khmer people are very talented in art, which is clearly shown in music.

Through the study of scales and methodology of Khmer music, we can see that the way of thinking about music is different from other ethnic groups in the region. Their music is flexible, skillful and quite tight in the way the music is performed. Through this, we can see the theme and content, characteristics as well as the role and value of Khmer folk music for contemporary music and Vietnamese culture. The functional issues, music thinking methods of the Khmer should be further studied. The inheritance and promotion of the typical values of Khmer music into social life, is a very practical job, which needs more attention.

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## REFERENCES

1. Pham Tiet Khanh. 2019. Situation of research on Khmer folk music in the South, Culture and Art Magazine, Hanoi, Vietnam, 85-88.
2. Many authors. 1993. The modal scale in traditional music of some ethnic groups in South Vietnam, Institute of Culture and Arts in HCM City, 226,236-239.
3. Thuy Loan. 1993. History of Vietnam Music. Hanoi Conservatory of Music, Hanoi: Music Publishing House, 5,15-16.
4. Tran Van Khe. 1983. Music in Southeast Asian countries, in Southeast Asia Art Book (edited by Cao Xuan Pho), Southeast Asia Institute, Hanoi, 183-256.
5. Nguyen The Truyen. 2018. Interview with Kim Nghinh and Sang Sét. Tra Vinh provin.
6. Nguyen The Truyen. 2019. Some practical experiences in researching and teaching folk music, Culture and Art Magazine, Hanoi, Vietnam, 67-69.
7. Nguyen The Truyen. 2019. Preservation and promotion of traditional music of Vietnamese ethnic minorities, Culture and Art Magazine, Hanoi, 65-67.

---

\*All correspondence related to this article should be directed to Nguyen The Truyen, Ministry of Culture, Sports and Tourism, Vietnam.

## **“Assessing the effect of taglines on brand awareness” The impact of taglines on brand awareness**

**Mayrunisah Shafaq\***

National University of Science and Technology, Pakistan

---

### *Abstract*

---

The paper addresses the relationship between tagline and brand awareness. A tagline consists of few short words that communicate to the customers in a manner that what a company or product does, and how it is different from competitors. To study the cause effect relationship, an empirical support in a form of a questionnaire is conducted through which the effect of taglines on brand awareness is analyzed.

**Keywords:** Taglines, brand awareness, impact, customers, company.

---

\*All correspondence related to this article should be directed to Mayrunisah Shafaq, National University of Science and Technology, Pakistan.

## **“Assessing the effect of taglines on brand awareness”**

### **The impact of taglines on brand awareness**

---

## **1. INTRODUCTION**

The media is a powerful weapon. A customer spends a significant percentage of his time looking at, listening to or watching advertisements. (Advertising By Lee Asher). Advertisement is a mean to communicate with the customer as to make them aware that a particular product or company is in the market, with certain differentiated benefits. An advertisement is consisting of different essentials e.g. brand, logo, appeal, theme, framework, spokespersons, tagline, etc. These all fundamentals make an ad powerful and create brand awareness.

Brand awareness is the extent to which a brand is recognized by potential customers, and is correctly associated with a particular product. It is the primary goal of advertising in the early months or years of a product's introduction.

A tagline is a very important tool that should be utilized. Tagline in advertisement is a memorable phrase consisted of two or three words. It can also be used in political, commercial, religious, and other contexts as a repetitive expression of an idea or purpose. A good tagline should identify and position the brand in audience's mind; summing up its essence, focus on benefit in a way that audience can relate to and creates a brand personality (Paul Quinn, 2002).

### **1.1. Benefits of Tagline**

The companies use the tagline because; they minimize confusion by clearly stating what the product/company stands for. It simplifies buying decisions because customers know who is the company are and what it offers. It differentiates a brand from competition. Raises brand recall and provides a shorthand version of brand promise. (Brand building with Taglines by Shira Linden).

### **1.2. Kinds of Tagline**

There are four different kinds of taglines;

(1) Descriptive of function, (focus on the aims and concerns that describe company's mission, purpose, or overriding benefit),

(2) Descriptive of character (focus on the distinguishing attributes that reveal company's character and core values),

(3) Aligned with a particular category (focus on the alignment of your company with a recognized category that lends it prestige and credibility, and gives it new meaning or added value),

(4) Descriptive of a need or wish (focus on those cherished needs, wishes, and aspirations that suggest the successful attainment of an abstract goal or desired outcome) (Eric Swartz).

To understand the relation between tagline and brand awareness an empirical study is conducted in form of a questionnaire for the sample survey that is gathered from the customers who watch or listing ads, in order to understand the relation between taglines and brand awareness.

### **1.3. Objectives**

There are four different kinds of taglines;

(1) To identify the relation of taglines with brand awareness.

(2) To be aware of that at what extent the taglines have an effect on the brand awareness.

(3) To understand how much the tagline assists the companies to make aware the brand among its customers.

## **2. LITERATURE REVIEW**

Communication effects are analyzed and assessed for their ability to achieve specified responses e.g. brand awareness, brand attitude, brand purchase intention, and purchase facilitation. (Establish advertising objectives New Zealand Qualifications Authority 2003).

---

\*All correspondence related to this article should be directed to Mayrunisah Shafaq, National University of Science and Technology, Pakistan.

## “Assessing the effect of taglines on brand awareness”

### The impact of taglines on brand awareness

---

The literature in marketing explains the concept of brand awareness for the application of two important measurements in order to understand it (Alba & Chattopadhyay, 1986; Keller, 1993; Gómez & Rodríguez del Bosque, 1996): (1) the reminded that fits with the spontaneous recall and that refers to the brand being present in the memory of the consumer and is mentioned by the latter without the need of any external stimulus; and (2) the recall attended that the brand name is knowledge as an offer of a category of products amongst a set of suggested brands. Brand awareness is a dimension of brand equity that affects the decisions of the consumer both at the affective level and at the behavior level. In the affective area, a brand known by the consumers creates a feeling of pleasure and familiarity in them (Aaker, 1991) that increases the probability of purchasing it from among alternatives. In low-implication decisions, the brand knowledge is established as the only criterion of customer behavior (Petty & Cacioppo, 1986). Brand awareness is an instrument of predominant selection amongst consumers without experience of use of the product (Hoyer & Brown, 1990).

The name tagline varies from place to place. Generally, they are called "slogans." In the USA, they are tags, tag lines, or taglines. In the UK, they are end lines, or strap lines. Germany prefers claims while France uses signatures. In the Netherlands, they are pay-offs or payoffs. To the unimaginative, they are rip-offs or rip-offs. Slogans are often treated as trade marks (How Ad Slogans Work by Timothy RV Foster).

A brand not only communicates that what the product is, but also what a person can expect from it. Tagline as a part of a brand identity must reveal the brand. In an advertisement tagline is used to leave a key brand message in the mind of the customer. It is a catchy one or two-line phrase associated with a product, campaign or business. An effective tagline uses memorable phrasing and creates a personality, identify and position in customer mind. It normally accompanies company logos and is written to stand the test of time. Normally taglines have long shelf-life. In some ways a tagline acts as a microscopic mission statement (Taglines suzan st maur). It should express an enduring idea that reveals the crux of the brand message (Eric Swartz).

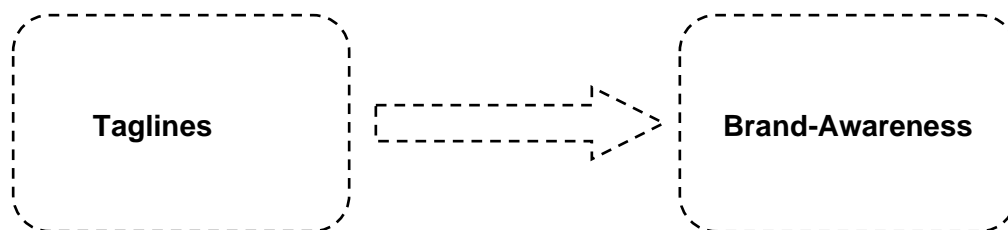
Taglines can be applied in a variety of ways. If product positioning has been changed, develop a tagline to reflect that change. If product has a new benefit, create a tagline to highlight that benefit. If the aim is to launching a new division, use a tagline to define its purpose. Or, if current tagline suddenly becomes obsolete, simply replace it. (Making Your Old Brand New: How a Memorable Tagline Can Reinvigorate Your Brand by Eric Swartz)

Advertising can be effective if it does nothing more than create brand awareness. Some advertising simply creates brand awareness. Brand awareness is the potential capacity that a consumer has of recognizing or recalling the name of the brand as an offer of a certain category of product. Thus, brand awareness is an exercise of identification of the brand name under different conditions (Rossiter & Percy, 1987) and, therefore, the probability of a brand name coming to the mind of the consumer and the facility with which this happens (García Rodríguez, 1998).

### 3. HYPOTHESES AND FRAMEWORK

The proposed hypotheses are following;

- 1)  $H_a$  = The tagline has significant effect in brand awareness.
- 2)  $H_o$  = The tagline does not have significant effect in brand awareness.



The proposed framework shows the relationship between tagline and brand awareness

---

\*All correspondence related to this article should be directed to Mayrunisah Shafaq, National University of Science and Technology, Pakistan.

## “Assessing the effect of taglines on brand awareness”

### The impact of taglines on brand awareness

---

#### 4. METHODOLOGY

To answer the hypothesis whether, the taglines does have significant effect on brand awareness or not a causal study has been conducted to delineate these factors. The intention to conduct this study is to establish a cause and effect relationship between taglines and brand awareness. According to our hypothesis Brand awareness is our dependent variable and tagline recall is independent variable. We further sub categorize our results on the basis of age and gender and check the impact of age and gender individually and together on the brand awareness towards tagline recall. Brand awareness is measured by two variables; brand differentiation and brand recall.

We have used nominal scale and assign 0 and 1 for each variable. 1 in case of correct response and 0 otherwise. For gender 1 for male and 0 for female; and we have categorized age variable into four different ranges and assigned a number for each range. i.e 1 for 18-22, 2 for 23-27, 3 for 28-32 and 4 for 33 and above.

The survey instrument is questionnaire. The survey instrument in this research study is designed using the established principles of questionnaire design as discussed in Sekaran (2000) in an effort to maximize both the reliability and validity of the instrument and therefore the quantity and quality of response. The sampling method being used is convenience sampling. It helped us in conducting a sample in the shortest time possible. The customer survey is based on participants who are within the age limit of 18 to 33 years and above. These participants are Educated / non-educated people, working / non-working individuals, University going students, and Professional men and women, from different areas of Islamabad. The sample size consists of 150 respondents out of which 100 respondents were managed to give feedback due to limitation of study.

#### 5. RESULTS

To test, whether one variable is affected by or related to another variable or not, the regression analysis is done.

MALE CATAGOERY	T.R %	B.D %	B.A %	B.R %
I	68	63	74	55
II	78	46	77	53
III	54	57	60	37
IV	58	71	40	37
<b>TOTAL %</b>	64.5	69	62	45

Table 1: Male categories

Table 1 shows the impact of taglines on the brand awareness for males. The table support our hypothesis that tagline has significant impact on brand awareness which is measured through brand differentiation and brand recall. Those rating high on brand recall also scored high on brand differentiation. The highest result for tagline recall is 78% shown by males lying in the age between 23-27 and they also rate high on brand awareness showing 77% brand awareness

FEMALE CATAGOERY	T.R %	B.D %	B.A %	B.R %
I	83	43	37	21
II	56	50	68	33
III	50	57	60	37
IV	55	42	53	33
<b>TOTAL %</b>	61	48	54	31

Table 2: Female categories

---

\*All correspondence related to this article should be directed to Mayrunisah Shafaq, National University of Science and Technology, Pakistan.

## **“Assessing the effect of taglines on brand awareness”**

### **The impact of taglines on brand awareness**

---

Table 2 represents the impact of tagline recall on brand awareness for females; the statistics for females very widely on brand awareness from 37% to 68%. Tagline recall doesn't have significant impact on the brand awareness for females. Highest percentage for tagline recall is 83% but these females scored lowest on brand awareness showing 37%. The results are very inconsistent for females.

## **6. CONCLUSION**

The result showed that there is a significant effect of tagline on brand awareness among males. Although the tagline doesn't contribute solely in building brand awareness. Several other elements of brand like brand name, advertising gimmicks etc do have impact on the awareness of brands. But the result of our empirical study prove that tagline have significant impact in building brand awareness. That is the reason most of the marketers are so keen and invest billions of dollars for creating a small line which would catch the customer's attention. The study helped us to have an insight related to the concept behind the taglines and its impact on the brand awareness. This study will prove to be a valuable edition in the body of knowledge through its empirical findings and therefore can be considered significant on the part of researcher. The results of our empirical study show that females are more emotional and tagline doesn't contribute much towards brand awareness among females. Our study will be of great significance for the marketers and for ad agencies as no through research is available on taglines before. Our empirical study will create theory building.

---

\*All correspondence related to this article should be directed to Mayrunisah Shafaq, National University of Science and Technology, Pakistan.

**Assessing the effect of taglines on brand awareness”**  
**The impact of taglines on brand awareness**

---

**REFERENCES**

1. Dancing the tagline tango By Paul Quinn, © 2002.
2. The Art & Science of the Advertising Slogan by Timothy R V Foster (© 2001)
3. [www.adslogans.co.uk](http://www.adslogans.co.uk)
4. [www.Eneterpreneur.com](http://www.Eneterpreneur.com)
5. Create a Winning Tagline: The Best Column You Can Get for a Box of Chocolate
6. How Ad Slogans Work by Timothy RV Foster
7. Super advertising slogans, and super costs by Naseem Javed: Published 11/10/04
8. Making Your Old Brand New: How A Memorable Tagline Can Reinvigorate Your Brand By Eric Swartz, The Byline Group
9. Building A Strong Brand by branding expert Dave Dolak
10. BNET Business Network

---

\*All correspondence related to this article should be directed to Mayrunisah Shafaq, National University of Science and Technology, Pakistan.



## **VISION**

**Our vision is to  
promote research and  
excellence through  
networking platform.**

**Proceeding of International Congress on Business,  
Design Thinking, and Humanities Research**

