DIRECTIONS FOR THE DEVELOPMENT OF JAZZ IN VIETNAM

2026–2031, WITH A VISION TO 2035

STANDARDIZING THE EDUCATION SYSTEM, SHAPING A VIETNAMESE JAZZ IDENTITY, AND DEVELOPING CREATIVE CAPACITY IN A TECHNOLOGICAL ENVIRONMENT

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ABSTRACT

This paper examines the academic and practical foundations for the development of Jazz in Vietnam during 2026–2031, with a vision to 2035. The study covers the five specializations currently offered—Jazz Piano, Jazz Drums, Jazz Bass, Jazz Saxophone, and Jazz Guitar—and considers the conditions required to expand into other specializations. Drawing on the current curriculum, research on Vietnamese Jazz, and the 2026 publication Vietnamese Jazz: Authors and Works, the paper proposes an integrated set of measures: standardizing learning outcomes and curriculum structures; developing Vietnamese Jazz repertoire and teaching materials; strengthening capabilities in composition, arrangement, and orchestration; organizing ensemble practice from combos to Big Bands and Jazz Orchestras; and integrating music technology, Live Electronics, and artificial intelligence into education, creative work, and performance. The proposals are phased according to priority and linked to staffing, facilities, copyright, and assessment mechanisms. The paper clearly distinguishes outcomes already achieved from objectives that still require development, evaluation, and approval.

Keywords: Jazz; music education; learning outcomes; Vietnamese Jazz; repertoire; composition, arrangement, and orchestration; Big Band; Live Electronics; artificial intelligence.

1. INTRODUCTION

Jazz is an artistic practice grounded in musical interaction, improvisation, individual expression, and the continuous interplay between tradition and innovation. The professional competence of a Jazz musician therefore cannot be reduced to instrumental technique. It comprises the ability to listen to and recognize musical structures, perceive time and rhythm, understand harmony, sight-read, improvise, perform in ensembles, interpret styles, and create. For educational institutions, these characteristics require Jazz to be approached as an integrated field of study and practice: instrumental training, foundational knowledge, ensemble practice, research, and professional activities must be designed in close connection.

In Vietnam, formal Jazz education began in the early 1990s, and the Jazz Department at the Vietnam National Academy of Music was established as a separate department in 2013. This process gave rise to a training structure comprising five specializations: Jazz Piano, Jazz Drums, Jazz Bass, Jazz Saxophone, and Jazz Guitar. Each specialization has its own technical, timbral, and artistic requirements and functions, yet all participate in a shared musical language through improvisation and ensemble performance. Learning outcomes must therefore define both the core competencies common to Jazz study and performance and the instrument-specific competencies of each specialization [2].

A strategically significant issue is establishing the place of Vietnamese Jazz repertoire in training and professional assessment. Vietnamese works should be approached as objects of study, analysis, interpretation, and creation, rather than appearing only in thematically oriented performance programs. The publication Vietnamese Jazz: Authors and Works 2026 presents 33 works by 9 composers from three generations, providing an initial documentary resource for research, teaching, and performance [4].

On this basis, this paper focuses on five interrelated areas: curriculum structure and learning outcomes; repertoire development and teaching resources; the development of composers, arrangers, and orchestrators; the expansion of ensemble practice; and the application of technology in professional activities. As for the proportion of Vietnamese works in the repertoire, practice since 2013 has established a 25% share in undergraduate programs and a 50% share in the Talent Program. These are outcomes already implemented and should be documented systematically, with the method of calculation standardized and quality assured. A 75% target for postgraduate programs is proposed as a future direction; it can become an official requirement only after the program has been developed, evaluated, and approved.

2. RESEARCH FOUNDATIONS AND PRACTICAL CONTEXT FOR THE DEVELOPMENT OF JAZZ IN VIETNAM

2.1. THE FORMATION OF FORMAL JAZZ EDUCATION AND THE DEVELOPMENT OF A MULTI-SPECIALIZATION TRAINING STRUCTURE

Since formal Jazz education was introduced, professional activity in Vietnam has gradually moved beyond the reception of international Jazz knowledge and techniques toward the development of a domestic workforce, curricula, performance environments, and repertoire. The publication Vietnamese Jazz: Authors and Works 2026 shows how the development of composition can be examined across successive generations of composers and in relation to educational conditions, performance activities, and international exchange [4]. This demonstrates that the development of Jazz in Vietnam requires simultaneous attention to the transmission of knowledge, the preservation of works, and the cultivation of local creative capacity.

The five specializations—Jazz Piano, Jazz Guitar, Jazz Saxophone, Jazz Bass, and Jazz Drums—form an interconnected professional structure, most clearly expressed in ensemble performance. Within this structure, melodic lines, harmonic foundations, bass movement, rhythmic organization, and improvisation do not operate independently; they interact to shape musical form and development. The curriculum should enable students to master the techniques of their principal instrument while also understanding that instrument's function within the overall work and its capacity for musical dialogue with other ensemble members.

From a curricular perspective, courses in Jazz theory, aural skills, sight-reading, rhythm, harmony, history and styles, and ensemble performance should be designed as mutually supportive and sequential components. An appropriate structure comprises three elements: shared foundational competencies; instrument-specific advanced competencies; and integrated competencies developed through ensemble performance, performance projects, arranging, orchestration, and research. This approach avoids two limitations: homogenizing content and thereby losing instrumental distinctiveness, or excessive separation that leaves students without collaborative skills.

2.2. RESEARCH AND PROFESSIONAL FOUNDATIONS ESTABLISHED BY 2026

Nguyen Tien Manh's doctoral dissertation, The Art of Professional Jazz Piano in Vietnam (2016), is an in-depth study of the formation, musical characteristics, and development prospects of Jazz Piano in the Vietnamese context [3]. Its discussions of the development of Jazz in Vietnam, the use of pentatonic scales and modes, the exploration of traditional musical materials, and the relationship between composition, performance, and education provide valuable references for research on Jazz more broadly. However, because the study focuses on Jazz Piano, its findings should be applied with due regard to the dissertation's methodological limits and documentary scope; they should not automatically be generalized to all specializations.

Research published between 2013 and 2016 reveals a line of inquiry extending from Jazz history and styles to issues of education, performance, and creativity in Vietnam. This research is reflected first in two articles bearing the same title, "Some Styles in Jazz and Their Place in Musical Life," which examine Jazz before the First World War and Jazz from after the Second World War to the present, respectively. These were followed by "Musical Characteristics of Selected Jazz Styles and Their Influence on Jazz Education and Performance in Vietnam" (2015), and "Creativity in Jazz Composition in Vietnam" (2016) [5–8]. Taken together, these works provide

documentation on historical development and stylistic characteristics while raising theoretical questions about the reception and transformation of the Jazz language in the Vietnamese environment. They provide a basis for further research into improvisational practice in ensembles, the language of Vietnamese works, arranging methods for different ensembles, and the relationship between curricula and performance environments.

In addition to research publications, the academic and professional record documents participation in the development of teaching materials and Jazz curricula at several educational levels. At the undergraduate level, this work is reflected in the preparation of the Jazz Piano Undergraduate Curriculum (2017); in the Talent Program, it is reflected in the Jazz Piano Textbook for the Talent Program (2020) and the Jazz Piano Curriculum for the Talent Program (2021). In 2021, the scope expanded from preparing the Ministerial-level Jazz Curriculum Framework to developing seven-year and four-year intermediate Jazz Piano curricula and the Academy-level intermediate Jazz Ensemble curriculum. This was followed by the Intermediate Jazz Sight-Reading Curriculum (2023). Alongside curriculum development, participation in compiling Music—Terms and Definitions (2021) and serving on the advisory council for developing training-program standards for the higher-education music subject group (2024) demonstrate an expansion from instrumental specialization into terminology standardization and training standards [11]. These facts document the process of translating Jazz knowledge into curricula, textbooks, and teaching and learning tools. They should be distinguished from independent research projects; not every curriculum-writing assignment is, by definition, a published research work. The undergraduate Jazz Performance curriculum applied from the 2025–2026 academic year, together with the Department's detailed course syllabi, remains the direct basis for reviewing objectives, learning outcomes, course structures, and assessment methods [2]. Research drafts on Swedish Jazz practice and the organization of Jazz education in Sweden may provide comparative perspectives [9–10]; when used, officially approved curricula must be clearly distinguished from research materials or reference drafts.

2.3. SYSTEMATIZING VIETNAMESE JAZZ WORKS AND THE VALUE OF THE 2026 PUBLICATION

The publication Vietnamese Jazz: Authors and Works 2026, produced by Luu Quang Minh, Quyen Van Minh, Quyen Thien Dac, Nguyen Hien Duc, Nguyen Tien Manh, Luong Xuan Thinh, Hoang Xuan Tung, Trinh Thy San, and Luong Viet Tu, brings together and introduces 33 works by 9 authors from three generations of Vietnamese Jazz [4]. The works are situated within their historical and cultural contexts and creative environments, and are examined in terms of style, structure, harmony, rhythm, source materials, and performance directions. Its catalog organized by generation, author, and style, together with appendices of scores and images, helps establish a verifiable specialist resource for study and use [4, pp. 52–59].

A notable contribution of the publication is that it transforms part of the repertoire from orally transmitted or dispersed documentation into material that can be studied and used in education. When information about authors, origins, notated scores, and professional analysis is systematized, teachers can select works appropriate to students' levels, while students can engage with them through listening, reading, analysis, ensemble performance, improvisation, and performance. This provides a foundation for establishing a mechanism for the regular addition, evaluation, and updating of repertoire.

3. DEVELOPMENT PERSPECTIVES AND OBJECTIVES

The development of Jazz in Vietnam should be guided by four principles. First, observable and assessable musical competence should be central: learning outcomes must reflect instrumental technique, listening, sight-reading, rhythm, harmony, improvisation, ensemble performance, and artistic thinking. Second, shared competency standards should be combined with the distinctive requirements of each instrument, without homogenizing specialist content. Third, Vietnamese Jazz should be developed through research into source materials and cultural contexts and through their transformation using the Jazz language; artistic identity cannot be established merely by quoting folk melodies. Fourth, existing achievements should be consolidated while mechanisms for verification, evaluation, and continuous improvement are established.

The objective for 2031 is to complete the curriculum structure in accordance with learning outcomes; strengthen articulation between educational levels and specializations; standardize Vietnamese Jazz repertoire and teaching materials; develop composition, arrangement, and orchestration capabilities; establish large-ensemble practice models through projects; and pilot the application of music technology, Live Electronics, and AI within controllable parameters. By 2035, the aim is to develop an interconnected ecosystem of education, research, creation, and performance, capable of generating knowledge and artistic products bearing a Vietnamese imprint while engaging in dialogue with international Jazz practice.

4. DEVELOPING JAZZ EDUCATION PROGRAMS

4.1. SHARED COMPETENCIES AND SPECIALIZATION-SPECIFIC COMPETENCIES

The curriculum should be organized around an integrated competency model comprising three levels. The foundational level provides knowledge of Jazz history and theory, aural skills, sight-reading, rhythm, harmony, and the language of improvisation. The specialization level develops the technique, timbre, repertoire, ensemble role, and interpretive capacity of each instrument. The integration level requires students to apply their knowledge in performance, arranging, orchestration, research, or musical products. These three levels should be connected through learning outcomes, prerequisite courses, and consistent assessment methods.

Specialization requirements should be described in terms of distinctive competencies. Jazz Piano emphasizes the relationship between melody and harmony, comping, voice leading, solo performance, and interaction with the rhythm section. Jazz Drums focuses on time feel, hand-foot coordination, timbral control, part reading, and responsiveness to musical structure. Jazz Bass develops walking bass, the establishment of rhythmic and harmonic foundations, melodic lines, and interaction with the drums. Jazz Saxophone emphasizes tone quality, breath control, phrasing, improvisation, and repertoire interpretation. Jazz Guitar balances voicing, accompaniment, melodic treatment, improvisation, timbre, and adaptability to different ensembles. These descriptions provide professional directions for reviewing syllabi and do not replace the provisions of an approved curriculum.

Performance assessment should combine individual and collective dimensions. In addition to technical accuracy, it should consider the ability to maintain tempo, recognize form, listen, adjust interaction, and respond musically. Ensemble performance should therefore be incorporated throughout the learning process, with progressively increasing demands in repertoire complexity, independence, and artistic responsibility.

4.2. ARTICULATION BETWEEN EDUCATIONAL LEVELS AND TRAINING FORMATS

Educational levels should be designed as a progression of competencies, not as repetitions of the same content at different levels of difficulty. At the intermediate level, the focus is on rhythmic perception, Swing, Blues, chord symbols, basic scales, listening and recognition, sight-reading, and ensemble performance in appropriate formats. At the undergraduate level, students develop extended harmony, advanced scales and modes, stylistic analysis, improvisation, specialized repertoire, and professional competencies. The Talent Program should raise expectations for repertoire depth, initiative, and individual interpretive identity. At the postgraduate level, the focus is on advanced performance practice or research, critical thinking, and independent professional contribution.

To ensure articulation, a matrix should be developed showing the relationships among learning outcomes, prerequisite courses, carried-forward competencies, and assessment criteria at each level. Experience in preparing Jazz Piano curricula for undergraduate study, the Talent Program, and intermediate-level training, together with Jazz Ensemble and Jazz Sight-Reading curricula, provides practical material for examining progression between educational levels [11]. However, progression should not be understood as copying curricula developed at different times without modification. They must be compared with current learning outcomes, training conditions, and valid curricula to identify duplication or gaps. Teaching materials should be tiered by level, while terminology, chord symbols, score-presentation conventions, and professional criteria should be standardized.

Expansion into Jazz Voice, Jazz Trumpet, Jazz Violin, Jazz Viola, Jazz Vibraphone, and other specializations should be considered on the basis of surveys of social demand and the capacity to assure quality. Each proposal must clarify enrollment demand, learning outcomes, curriculum, staffing, instruments and equipment, practice opportunities, career prospects, and operating costs. Before proposing a formal new specialization, feasibility can be tested through workshops, specialist classes, elective courses, or interdisciplinary ensemble projects.

4.3. CONSOLIDATING IMPLEMENTED OUTCOMES AND DEVELOPING VIETNAMESE JAZZ REPERTOIRE

Since 2013, Jazz training and graduation examinations have included Vietnamese Jazz works accounting for 25% of the repertoire in undergraduate programs and 50% in the Talent Program. This achievement should be documented systematically and maintained while its quality is further improved. For postgraduate programs, the proposed direction is to move toward 75%, once the program has been reviewed and revised and has completed the full evaluation and approval process.

Program	Proportion of Vietnamese Jazz Works	Implementation Direction
Undergraduate	25%	Include Vietnamese works in the graduation repertoire; assess stylistic interpretation, improvisation, and ensemble interaction.
Talent Program	50%	Require in-depth repertoire; emphasize research into source materials, stylistic analysis, arrangement, and the development of individual interpretation.
Postgraduate (proposed direction)	Moving toward 75%	Proposed target; the curriculum, teaching materials, learning outcomes, and supervisory capacity must be updated and evaluated before implementation.

For these percentages to be applied and compared consistently, a unified calculation method must be issued, clearly specifying whether the proportion is based on the number of works or the total performance duration. The scope of Vietnamese Jazz works must also be defined. It may include works composed by Vietnamese authors and works arranged from Vietnamese musical materials using the Jazz language, provided that the transformation is grounded in structure, harmony, rhythm, and performance practice. Classification must be based on professional analysis, not merely on the author's nationality or the isolated appearance of folk material.

The proportion of repertoire is an indicator of content orientation, not a substitute measure of artistic quality. Each selected work should be appropriate to the student's level, supported by authentic documentation, performable, and suitable for assessing specialist competence. The repertoire should be selected or arranged in accordance with the function of each instrument and ensemble, avoiding the mechanical application of a single common list to all specializations.

For postgraduate study, the 75% target should be established only after a comprehensive assessment of the available works, score quality, supervisory capacity, and postgraduate learning outcomes. Vietnamese repertoire should be integrated into an in-depth performance or research project and should comply with training regulations and academic standards. Until the approval process is complete, this percentage remains a development direction.

5. DEVELOPING TEACHING MATERIALS AND A VIETNAMESE JAZZ ARCHIVE

Repertoire development requires a system of teaching materials selected, evaluated, and updated according to professional criteria. Building on the 33 works by 9 authors presented in Vietnamese Jazz: Authors and Works 2026 [4], an expandable archive should be established and classified by specialization, level, ensemble, style,

source material, and difficulty. Organizing the data according to a consistent structure will support teaching, research, work selection, and performance planning.

Each work's record should include, at a minimum: author information and date of composition (where ascertainable); provenance and characteristics of the source material; style and form; suitable ensemble; score, parts, or full score; reference recording; analysis of melody, harmony, and rhythm; suggestions for improvisation practice; appropriate educational level; and copyright and usage status. Incomplete materials or materials of uncertain origin must be verified before editing, distribution, or inclusion in formal assessment.

The archive should support both original works for individual instruments and works that can be arranged for multiple ensembles. The score-review process must verify the accuracy of pitches, rhythms, symbols, harmony, form, part-writing, and practical feasibility in performance. Only materials that meet professional standards and have appropriate usage rights should be included in official teaching resources or examination lists.

In addition to notation, the archive should store recordings, performance videos, interviews with composers, documentation of the creative process, professional analyses, and the reception history of works. Digitization must be accompanied by access controls, backups, metadata, and copyright-management procedures. The archive will thus serve both as educational infrastructure and as a primary data source for research into the history, styles, and evolution of Vietnamese Jazz.

6. DEVELOPING HUMAN RESOURCES, JAZZ COMPOSITION AND ARRANGEMENT, ENSEMBLES, AND PERFORMANCE

Human-resource development must be linked to the curriculum structure and to the overall professional development of Jazz in Vietnam. In addition to performance competence in the five specializations, personnel should receive further training in theory, ensemble performance, research, composition, arrangement, orchestration, and music technology. Faculty development plans should be based on a map of existing competencies, course needs, and the capacity to implement professional projects, while creating opportunities for academic exchange, international collaboration, and professional practice.

6.1. DEVELOPING JAZZ COMPOSERS, ARRANGERS, AND ORCHESTRATORS

A developed Jazz education system needs a body of composers, arrangers, and orchestrators working alongside performing artists. In the near term, a specialist group or advanced study track could be established, covering Jazz work structure, motif development, harmony, combo and Big Band arranging, writing for brass and strings, score editing, arranging for traditional instruments, and sound design. In the longer term, a dedicated specialization or advanced program should be considered only when there is sufficient demand, faculty, and suitable training capacity. Assessment products should include composition portfolios, full scores, recordings, and performance projects—not only theoretical exercises.

6.2. EXPANDING JAZZ SPECIALIZATIONS ACCORDING TO A PHASED PLAN

Additional specializations can broaden the timbral spectrum and the capacity to organize ensembles, but implementation must be based on quality-assurance conditions. In addition to surveying enrollment demand, the institution must identify faculty resources, instruments, classrooms, teaching materials, performance opportunities, and long-term sustainability. Pilot formats such as workshops, short courses, electives, and collaborative projects with guest artists will provide practical data before a formal proposal is developed.

6.3. ESTABLISHING BIG BANDS, JAZZ ORCHESTRAS, AND INTERDISCIPLINARY ENSEMBLES

Big Bands and Jazz Orchestras should be developed as purposeful practical training environments, not merely as ensembles for institutional events. The pathway may begin with expanded combos and brass groups combined

with rhythm sections, progressing to Big Bands and Jazz Orchestra projects involving strings, voice, traditional instruments, or Live Electronics. Each model should define its musical director, instrumentation, repertoire, rehearsal schedule, score-preparation process, technical requirements, and resources. Performance content should balance international Jazz standards, new works, and Vietnamese Jazz arrangements.

Rehearsals should be organized according to a learning plan, with assessment criteria at both individual and ensemble levels. Students should practice reading parts and full scores, managing their roles within the texture, maintaining time feel, coordinating with the conductor, and responding to musical cues. Criteria may include accuracy, sound quality, rhythmic stability, interaction, stylistic understanding, rehearsal discipline, and contribution to the overall result. Recordings, scores, and post-project feedback should be archived as resources for reflection and learning.

Each performance program can be designed as a complete learning cycle: selecting and analyzing works; composing or arranging; orchestrating and preparing scores; rehearsing; performing; recording audio and video; and conducting a post-project evaluation. A Jazz composition and orchestration studio or project group should gradually be established, connecting faculty, students, and collaborating artists. Project outputs should feed back into the curriculum as repertoire, recordings, and analytical materials, creating a continuous relationship among creation, performance, research, and teaching.

7. INTEGRATING MUSIC TECHNOLOGY, LIVE ELECTRONICS, ARTIFICIAL INTELLIGENCE, AND INTERNATIONAL COLLABORATION

Music technology should be recognized as a component of modern professional competence, including notation and score editing, MIDI, recording, audio processing, recording production, digital-asset management, and operation of live sound systems. On this foundation, Live Electronics projects can be developed using real-time signal processing, looping, sampling, synthesizers, and interaction between performers and electronic systems. Technology should be involved from the stages of idea development, composition, and orchestration through rehearsal and performance. Backup technical plans must also be in place to ensure the reliability of performances.

7.1. ORGANIZING AN ENVIRONMENT FOR PRACTICAL JAZZ TECHNOLOGY

A technology-practice environment should be organized around interdisciplinary projects connecting performers, composers and arrangers, technicians, and music-technology students. Experimental outputs may include Jazz works incorporating Live Electronics, Big Band arrangements with electronic processing, interactive performances, multichannel recordings, or teaching materials combining scores and audio. Before investment, pedagogical objectives, minimum equipment configurations, licensed software, maintenance requirements, and operating personnel must be identified. Shared infrastructure, phased investment, and evaluation based on concrete outputs should be prioritized.

7.2. INTERNATIONAL COLLABORATION AND THE DEVELOPMENT OF DIGITAL COMPETENCE

International collaboration should be designed around objectives and deliverables rather than limited to exchange activities. Appropriate formats include faculty exchange, specialist classes, workshops, ensemble projects, collaboration in Live Electronics, teaching-material development, comparative curriculum research, and training in assessment methods. Research on Jazz practice and Jazz education in Sweden can be used as a reference case for analyzing the relationship among education, performance environments, and artistic identity [9–10]. Experience should be adopted selectively, based on comparison with Vietnam's resources, cultural conditions, and educational objectives.

7.3. APPLYING ARTIFICIAL INTELLIGENCE IN JAZZ COMPOSITION, PERFORMANCE, AND EDUCATION

AI has the potential to support professional processes such as transcription of recordings, rhythm recognition, harmonic and formal analysis, organization of teaching materials, generation of practice exercises, testing of orchestration options, and post-production. However, the effectiveness of each application must be verified in terms of musical accuracy, pedagogical value, transparency, and its impact on students' independent capabilities. AI does not replace listening skills, time perception, instrumental technique, improvisation, or aesthetic responsibility. Its use must comply with copyright, related rights, data-protection regulations, and requirements to disclose the extent of assistance where necessary; student work must clearly demonstrate the student's own creative contribution.

8. IMPLEMENTATION ROADMAP AND EVALUATION MECHANISMS

8.1. 2026–2027: REVIEW AND PREPARATION

During 2026–2027, the first priority is to review the curriculum and consolidate evidence of the implementation of the 25% Vietnamese Jazz repertoire share in undergraduate programs and the 50% share in the Talent Program. In parallel, the institution should map faculty competencies; inventory teaching materials and facilities; survey demand for proposed new specializations; determine a model for organizing a Big Band or Jazz Orchestra; and develop a list of composition, arrangement, orchestration, Live Electronics, and AI projects suitable for piloting. Each task should have a responsible unit, deliverables, timeline, resources, and assessment criteria.

During the same period, an outline should be developed for updating the postgraduate program to strengthen Vietnamese Jazz repertoire, with the 75% target considered in light of the available works, supervisory staff, and learning outcomes. For the Talent Program, the priority is to consolidate the quality of implementation of the existing 50% share. New specializations and technology projects should follow this sequence: survey, small-scale pilot, evidence-based evaluation, completion of the resource plan, and only then consideration of a formal proposal or major investment.

8.2. 2028–2029: PILOTING AND IMPLEMENTATION

The 2028–2029 period will focus on implementing models that have been prepared and evaluated. Vietnamese repertoire catalogs can be organized by specialization; Big Band and Jazz Orchestra projects can be put into operation; composition, arrangement, and orchestration workshops and Live Electronics programs can be implemented; and selected AI applications with clearly defined objectives can be tested. Evaluation should collect feedback from faculty, students, professional committees, and composers, and examine difficulty, stylistic diversity, arrangement and orchestration quality, ensemble competence, technological reliability, and copyright conditions. Results must be documented in professional records and materials whose use is authorized.

8.3. 2030–2031: EVALUATION, ADJUSTMENT, AND STANDARDIZATION

By 2031, a comprehensive evaluation should be conducted using quantitative indicators and qualitative review. Possible indicators include the degree to which learning outcomes have been achieved; the quality and proportion of Vietnamese repertoire; the number of works verified, notated, and incorporated into teaching; the extent to which the archive is used; composition and orchestration outputs; the stability of ensemble formats; research and performance outcomes; staff capacity; and the effectiveness of technology infrastructure. Decisions to expand specializations must be based on demand, human resources, costs, and sustainability, not merely on the number of events or documents.

8.4. VISION TO 2035

The vision for 2035 is to establish a coherent, quality-assured system of Jazz education, with clear progression across levels of study. The five existing specializations will be firmly consolidated, while additional specializations will be developed when the necessary conditions are met. Vietnamese Jazz repertoire will become a structured component of education and assessment; composers, arrangers, and orchestrators will be able to create works for

ensembles of various sizes; and Big Bands and Jazz Orchestras will become stable practice environments. The postgraduate program may adopt the 75% target once it has been approved. Technology and international collaboration will be implemented in ways that directly support creative work, research, and improvements in educational quality.

9. CONCLUSION AND RECOMMENDATIONS

The development of Jazz in Vietnam should be planned as an interconnected system of education, research, creative work, and performance. The five specializations—Jazz Piano, Jazz Drums, Jazz Bass, Jazz Saxophone, and Jazz Guitar—should share a common competency foundation while maintaining their distinctive technical and artistic requirements. The expansion of specializations, development of composers, arrangers, and orchestrators, establishment of Big Bands and Jazz Orchestras, and application of technology should be implemented in phases, based on demand and the capacity to assure quality.

The foundations established by 2026 include the undergraduate Jazz curriculum; specialist research; a series of publications on the history and styles, education and performance, and composition of Vietnamese Jazz [2–8]; and Vietnamese Jazz: Authors and Works 2026, which presents 33 works by 9 authors from three generations [4]. The academic and professional record also documents participation in preparing curricula and textbooks at different educational levels, developing the Jazz curriculum framework, standardizing terminology, and advising on training-program standards for the music subject group [11]. These examples show that the foundations for the further development of Jazz in Vietnam lie not only in research publications and the body of works, but also in the capacity to translate knowledge into curriculum structures and pedagogical tools. The central task is to continue evaluating, updating, and transforming these resources into teaching materials that can be used regularly across specializations, while ensuring the authenticity of scores, provenance information, and usage rights.

Since 2013, the inclusion of Vietnamese Jazz works accounting for 25% of the repertoire in undergraduate programs and 50% in the Talent Program has provided a practical foundation for the next stage of development. The priority is not only to maintain these proportions, but also to improve the quality of selection, expand repertoire suitable for each instrument, and standardize assessment methods. The 75% postgraduate target should be regarded as a conditional development option, linked to curriculum updates, completion of teaching materials, and the required evaluation and approval process.

It is recommended that the Board of Directors and relevant functional units consider: (1) authorizing a review of the Jazz degree program in accordance with learning outcomes and an articulation matrix; (2) developing, evaluating, and digitizing a Vietnamese Jazz teaching-materials archive, together with copyright regulations; (3) standardizing guidance for selecting and assessing graduation repertoire; (4) assigning the Department to develop a proposal for updating the postgraduate program; (5) developing a plan to train composers, arrangers, and orchestrators and to establish Big Bands and Jazz Orchestras; (6) surveying the feasibility of new specializations; and (7) authorizing pilot projects in Live Electronics, AI, and international collaboration. Each task should identify a responsible lead, timeline, deliverables, budget estimate, and periodic evaluation mechanism.

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