

The Role of Technology in the Formation of Rural Adolescent Music Preference

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Abstract: Adolescent nowadays are often called the millennial generation or the digital naive generation because of their complexity and dependence on technology. However, geographical condition difference and infrastructure limitation frequently cause discrepancy between urban youth's and rural youth's preference. This article studied about technological usage from music consumption aspect of rural adolescent in the Special Region of Yogyakarta. Case study was hold in SMAN 1 Samigaluh, Kulon Progo. The result indicated that generally rural youth did not resist various music genres which were happening in music industry, but the most preferable one was dangdut. Technological role was represented by smartphone's application usage in listening music. Smartphone's features utilization would be depend on communication network's availability and their data package. The result showed that technology determines adolescence's music preference in rural area. Technology also provides as well as limits their access to music distribution.

1 INTRODUCTION

Nowadays, technology advances has merged in human life for various age category, include the teenagers. They are called as millennial generation, Z generation or digital generation, which means a generation that has technology dependence (Kompas, March 15th 2017). Technology has connected communication and information throughout the areas include inland or rural area. Health anthropologist of Universitas Indonesia, Sri Murni, said youth lifestyle in rural area referred to urban society's culture, comprised of consumption pattern and its taste (Kompas, May 18th 2015).

Music is mentioned as part of youth lifestyle that connected with lifestyle industry such as trend, mode, fashion and other up-to-date style. The Kompas R&D survey on 734 teenagers focused on urban areas at 2015 had revealed music genre preferred by the youth. Those were 66,7% for pop music, 10,4% for rock/slow rock/pop rock, 6,9% for jazz music and 15.0 % for others. Based on music origin preferences, there were 39,6% for Indonesian, 33,9% for American, 10,4% for European, 9,5 % for Korean, and 6,6% for others (Kompas, October 9th 2015). Recent survey released by tirta.id (August 2nd 2017) of 1201 Z generation in Jakarta, Bandung,

Denpasar, Surabaya, Tangerang and Yogyakarta showed that 46,2 % preferred to western pop music, 26% for Indonesian pop music, 8,7% for k-pop music, 7,2% for rock music and 11.9% for others.

Both surveys did not include rural adolescent. Research which conducted in Special Region of Yogyakarta showed that there was difference in music preference and peer conformity between urban and rural adolescent (de Fretes, 2017). This article reported the result and further exposure from previous research which emphasized on technology usage of distributing the music in rural teenager.

The purpose of this study is to find out how the role of technology in the formation of musical preferences in rural adolescent. As for the other purpose is to know the music preferences of rural adolescent. This study focuses on the role of technology in the consumption of music in rural adolescent. Another aspect is music distribution in terms of how music can reach rural teens in everyday life. The perspective used is the phenomenology of Don Ihde's instrumentation which views technology as the link between humans and the world of life and the non-neutral nature of technology.

2 METHODOLOGY

This research used qualitative methodology. Data was collected using Focus Group Discussion which was held in Science laboratory at SMA Negeri Samigaluh, Kulon Progo, Special Region of Yogyakarta on February, 2nd, 2017 at 10.00 WIB until 12.15 WIB. Location was chosen based on its rural characteristic and geographic consideration. Rural area in Samigaluh district consist of hills and flat land which created paddy field along border area between Special Region of Yogyakarta and Central Java (Purworejo regency). The location was quite far from Yogyakarta city and it needed complicated transportation access and much time to reach there.

There were 9 participants for Focus Group Discussion. The FGD was done in 2 sessions. Every session was about 60 minutes with 15 minutes break. The Focus Group Discussion is directed at aspects of social interaction, technology use and the choice of music that is present in everyday life.

Music preference is about liking a particular music when the music is heard (Sigg, 2009). According to Furman&Duke, music preference is an aspect of one's musical behavior that can be observed empirically. This can be observed through verbal, behavioral and psychological responses to a musical stimulus (Furman&Duke, 1988:221).

The indicators for music preference were 10 music genres based on 4 factors (Sigg, 2009): (1)

Intense and aggressive, namely: rock, metal, grunge, punk; (2) Rhythmic and motive beat, namely Hip-hop, RnB and Rap; Rhythmic and Complex, namely jazz; (3) Light and Conventional, namely Indonesian pop, western pop, Korean pop, dangdut, campursari (Traditional pop); (4) Energetic and motive beat, namely EDM, reggae and Ska.

This indicator has been used for previous research using mixed methodologies with sequential strategies. Previous research was a comparative study carried out on subjects of urban and rural adolescent. This study complements previous research in relation to the use of technology specifically in rural adolescent.

3 RESULT

As for the research results can be seen in the following table. Table 1 shows the participants' responses to the music genre as an indicator of music preference. Discussions about the music genre have been done by connecting directly to the music works, songs and artists who popularized it. Overall, rural adolescent gave positive respond to almost all music genres.

Table 1: Music Preference of Rural Adolescent.

No	Genre	Song/Artist	Respond	Note
1	Rock	Superman is Dead, Slank	Like, limited for specific songs	Rural adolescent gave positive respond to almost all music genres with limited song references. Exceptional found on Dangdut, especially for up-to-date songs and Javanese language song (i.e.: dangdut/koplo, campursari) The most favorites dangdut singer/group were Via Valen with her Pop-dangdut genre and NDX A.K.A with their Hip hop-dangdut genre. This type of music is very well understood by rural teens.
2	Hip hop, Rap and RnB	JHF, Young lex	Like, limited for specific songs	
3	Jazz	Andien, Tompi	Fairly like, very limited	
4	Indonesian pop	Nike Ardila, Iklim, Puisi/Jikustik, Raisa, Iwan Fals	Very like, including new or older songs	
5	Western pop	One Direction, Coldplay, Maroon Five	Like, has pretty much song list.	
6	Korean pop	SNSD, XO	Fairly like, limited for specific songs, not too familiar with the detail	
7	Dangdut	Cinta Terlarang/Via Valen, Lungset/Via Valen, Kanggo Kowe/Sarah Brilliant, Nella Kharisma, NDX A.K.A (dangdut-hiphop)	Very like, positive respond and affective. Very familiar with new song and actively participate in dangdut local community 'Temon Holic'	
8	Traditional and Traditional pop (campursari)	Didi Kempot, Wiwik Sagita	Very like both campursari and Javanese traditional music.	
9	EDM (DJ)	DJ Snake, Alan Walker	Like, limited for specific songs	
10	Regeae, Ska	Steven n Coconut Treez, Mbah Surip	Like, limited for specific songs	

However, they have quite a number of limitations in references. The respond can be said similar except for the dangdut genre, especially the latest songs. The most preferred dangdut is Javanese dangdut which often approaches dangdut koplo or traditional campursari. The most preferred dangdut singer is Via Valen which they sometimes identify with East Java dangdut style/genre (latter the media called dangdut-pop). Another preferred group is NDX A.K.A with their hiphop-dangdut style/genre. The music is very understood and liked by rural adolescent.

Their proximity with dangdut music can be seen from their other activities. One of the teenagers was

actively involved in the dangdut rocking (called 'joget dangdut') community, Temon Holic. This community has routine activities such as practicing dangdut rocking together and other activities. Some of the teens argue that song lyrics are a determinant of whether they like or not in dangdut music. One of the teenagers argued that the rhythm of ketipung (a kind of percussion instrument) was the reason he liked dangdut. According to them, dangdut music is very favored by the surrounding community who always use it in celebration, weddings, performances, and various events in their village.

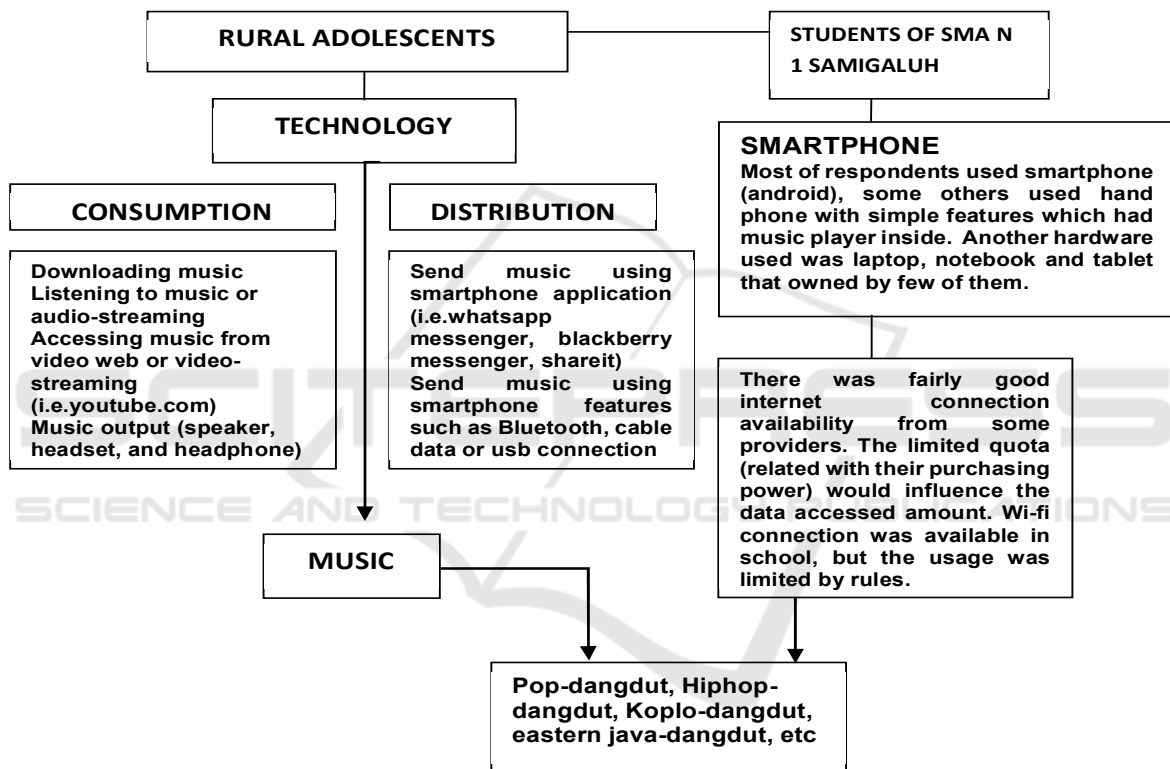


Figure 1: Technology role in the formation of rural adolescent music preference.

Figure 1 showed that technology in this case was smartphone usage, had connected between teenagers and music. This figure was based on Don Ihde's idea about instrumentation phenomenology that technology had non-neutral characteristic since it could change human experience about the world. Technology becomes autonomous, dominating human life and dragging human being to instrumental point of view. Ihde said that non-neutrality of technology was happened because human authority which used it as tool to reach specific interests or objectives.

Based on the table 1 and figure 1 we saw that there were various instruments which could be accessed by rural teenagers through smartphone, a technology that had turned into a necessity for communication device, information source and lifestyle. The result implied that they liked various music which was available in global market. Nevertheless, the tendency which leads to dangdut music revealed that there was limited music choice within rural teenager. Based on the description of research location, the facilities and technology infrastructure in conventional agriculture community was relatively low. The access to specific

information technologies were depended on internet connection availability and purchasing power of data quota. In one side, technology gave permission to wide music access, but in another side technology put limitation to it.

In other words, on the one hand technology can make it easier for them to find various types of music. This can be seen from the sufficient availability of facilities and information coverage. But on the other hand, technology actually limits the music they hear. This can be seen in their purchasing power which tends to be limited. Access to information requires the availability of data quotas that have relatively high economic value.

This is in accordance with the nature of the non-neutrality of the technology that Don Ihde has put forward. This also shows that technology also determines their music preferences. Technology with all devices, features, and forms play a role in the formation of rural adolescent musical preferences.

4 DISCUSSION

The result pointed that music preference of rural teenagers was formed by 'not to refuse' and 'open' attitudes toward various music genres and its updates. Unfortunately, the openness did not mean that they autonomously understood about the music genres. This indicated through their reaction when they responded to other music genres beside dangdut. They seemed like understand the music but failed in giving details and inconsistent with the description. Different attitude was found when they talked about dangdut. It seemed that the respondents felt familiar enough with the music and its detail. This can be observed too from their way in describing the music and from other respond.

Openness had become culture aspect of rural society characteristics. They would not block the recent information and technologies. They even felt uncomfortable and hesitate if they did not know another world outside their environment. In short, they would keep their curiosity about everything which beyond their thought. Pop or jazz show might not be performed as often as dangdut show at rural area because of geographic and environment limitation, but information media could help them to access or at least recognize the music update.

Weintraub (2010) in his research conducted in several region of Indonesia explained that dangdut was a discursive practice that used politically, socially and culturally during Indonesian history. According to him, Dangdut as folk music was a part

of the grand narratives that has been formed in line with history both culturally and politically. By holding on the narration, music preference of rural teenager could be recognized through data that shown their interaction within the society. Previous study also noted that student from rural area had limited school activity; meanwhile student from urban area usually had lesser interaction with the society as they spent more time at school (de Fretes, 2017). Urban teenagers got used with school activities from morning to afternoon, even until late evening. Urban teenagers were also preoccupied with non-formal education agendas, such as courses and cram school while rural teenagers only had school activities during their school time.

5 CONCLUSIONS

Technology mediated rural adolescent to music. Technology was used for accessing, distributing, and listening music through technological devices, especially smartphone. Rural adolescent did not reject various music genres that globally evolved in music industry, but the most favourite music was dangdut and its sub-genres. Technology had constructed music preference of rural adolescent. But in another hand, technology also limited their access to music distribution.

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APPENDIX

NEWSPAPER ARTICLE

ADH/MZW/HRS., May 18th 2015, Stroke ‘Hantui’ Kota Kecil, *Kompas*.

Kompas., March 15th 2017, Dunia Pendidikan dan Industri Siapkan Generasi Z, *Kompas*.

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