

## CHAPTER 1 INTRODUCTION

### 1.1 The Journey of Music

Entertainment is an integral and consistent part of everyday life, consuming a substantial number of waking hours.<sup>1</sup> Before the arrival of electronic media, live performances in scene such as private homes, concert halls, opera houses, and churches is the main tools to socialize. These live performances still grant a vital entertainment and social role. Live musical performances, the specific context explored in this study, sustain community fund-raising events, while corporate events planners rely on them to enliven stakeholders at meetings, parties, and promotional events. Owners of bars and restaurants similarly rely on live musical performances several nights a week to draw customers into their establishments. Success in these endeavours may be linked to the extent to which attendees gain pleasure from the performance, therefore it is critical to spot elements contributing to customer satisfaction. Experiential products, such as live performances, provide rich sensory input and require different measures of customer satisfaction than those developed to measure utilitarian products.<sup>2</sup>

Local groups, who perform at many of these fund-raisers and corporate events, perform without many of the ancillary features and technology common in today's music industry. Today, thousands of local bands exist, performing as virtual unknowns in towns across the USA. Most members of these bands have full time

---

<sup>1</sup> Holbrook, M.B. and Hirschman, E.C. (1982), "*The experiential aspects of consumption: consumer fantasies, feelings, and fun*", Journal of Consumer Research, Vol. 9, September, pp. 132-40

<sup>2</sup> Langrehr, F.W. (1991), "*Retail shopping mall semiotics and hedonic consumption*", in Holman, R. and Solomon, M. (Eds), *Advances in Consumer Research*, Association for Consumer Research, Provo, UT, Vol. 18, pp. 428-33

jobs and perform during evenings and weekends at local bars, stock shows, carnivals, etc. In this context, music is the product, rather than the performer.

## 1.2 Indonesia Music History

Indonesia is culturally diverse, and every one of the 18,000 islands has its own cultural and artistic history and character. A lot of different form of music often accompanies dance and theatre. Indonesian pop and folk is quite diverse, embracing rock, house, hip hop and other genres, as well as distinctly Indonesian forms. There are several kinds of "ethnic" pop music, generally grouped together as *Pop Daerah* (regional pop). Indonesia is home to hundreds of forms of music, with those from the islands of *Java*, *Sumatra* and *Bali* being the most frequently recorded. The traditional music from Central and *East Java* and *Bali* is the *Gamelan*.

In 1965, a law was passed banning Western-style pop or rock music. On June 29, 1965, Koes Plus, a leading Indonesian *pop group* in the 1960s, 70s and 80s, was imprisoned in Glodok, *West Jakarta* for playing Western-style music. After President Soekarno resigned, the law was rescinded. In the 1970s, the Glodok prison was destroyed and turned into a large *shopping centre*. The new shopping centre in Glodok is now the centre of recording, production and distribution of modern Indonesian pop and rock music.

*Dangdut* is a very popular style of music with an accompanying *free dance* style, which first surfaced in the 1970s. The wide popularity of dangdut has made it useful in *political campaigns*.

*Keroncong* is a *musical genre* that uses guitars and ukuleles as the main *musical instruments*. This genre had its roots in Portugal and was introduced by

Portuguese traders in the fifteenth century. There is a traditional "Keroncong Tugu" *music group* in *North Jakarta* and other traditional Keroncong music groups in Maluku, with strong Portuguese influences. This music genre was popular in the first half of twentieth century. One of the most revered keroncong composers is Gesang. Gesang received the OISCA International award from Japan for his song "Bengawan Solo". A more modern form of keroncong is called Pop Keroncong. Hetty Koes Endang is one of its most versatile singers. In addition, there are regional variations such as *Langgam Jawa*, which is most popular in *Central Java* and *Yogyakarta*.

The soft Sasando music from the province of *East Nusa Tenggara* in *West Timor* is completely different. Sasando uses an instrument made from a leaf of the lontar palm, which bears some resemblance to a *harp*. In *West Java*, popular musical styles include *Degung* and *Angklung*, which is played with bamboo instruments.

### **1.3 Rock Music**

Is musical style that arose in the U.S. in the mid-1950s and became the dominant form of popular music in the world. Though rock has used a wide variety of instruments, its basic elements are one or several vocalists, heavily amplified electric guitars (including bass, rhythm, and lead), and drums. It began as a simple style, relying on heavy, dance-oriented rhythms, uncomplicated melodies and harmonies, and lyrics sympathetic to its teenage audience's concerns — young love, the stresses of adolescence, and automobiles. Its roots lay principally in *rhythm and blues* (R&B) and *country music*. Both R&B and country existed outside the mainstream of popular music in the early 1950s, when the Cleveland disc jockey Alan Freed (1921 – 65) and others began programming R&B, which until then had

been played only to black audiences. Freed's success gave currency to the term *rock and roll*. The highly rhythmic, sensual music of *Chuck Berry*, *Bill Haley* and the Comets, and particularly *Elvis Presley* in 1955 – 56 struck a responsive chord in the newly affluent postwar teenagers. In the 1960s several influences combined to lift rock out of what had already declined into a bland and mechanical format. In England, where rock's development had been slow, the *Beatles* and the *Rolling Stones* were found to have retained the freshness of its very early years and achieved enormous success in the U.S., where a new generation had grown up unaware of the musical influences of the new stars. At the same time, *Bob Dylan*, *Joni Mitchell*, the Byrds, and others were blending the traditional ballads and verse forms of *folk music* with rock, and musicians began to explore social and political themes. Performers such as the *Grateful Dead*, *Jim Morrison* of the Doors, and Frank Zappa of the Mothers of Invention combined imaginative lyrics with instrumental virtuosity, typically featuring lengthy solo improvisation. *Janis Joplin* and *Jimi Hendrix* won large followings with their exotic elaborations on R&B.

The 1970s saw the rise of singer-songwriters such as *Paul Simon*, *Neil Young*, *Elton John*, *David Bowie*, and *Bruce Springsteen*, and rock assimilated other forms to produce *jazz-rock*, *heavy metal*, and *punk rock*. In the 1980s the *disco*-influenced rock of *Madonna*, *Michael Jackson*, and *Prince* was balanced by the post-punk "new wave" music of performers such as *Laurie Anderson*, Talking Heads (led by *David Byrne*), and the *Eurhythmics* — all of whom illustrated their songs with music videos. By the 1990s rock music had incorporated grunge, *rap*, *techno*, and other forms.

Rock music is a form of popular music with a prominent vocal melody accompanied by guitar, drums, and bass. Many styles of rock music also use keyboard instruments such as organ, piano, or synthesizers. Rock music usually has a strong back beat, and often revolves around guitar, either electric or acoustic.

Rock music has its roots in 1950s-era rock and roll and rockabilly. In the late 1960s, rock music was blended with folk music to create folk rock, and with jazz, to create jazz-rock fusion. In the 1970s, rock incorporated influences from soul, funk, and latin music. Also in the 1970s, rock developed a number of subgenres, such as soft rock, blues rock, hard rock, progressive rock, heavy metal and punk rock. Rock subgenres from the 1980s included glam metal, synth-rock and alternative rock. In the 1990s, rock subgenres included grunge-style rock, Britpop, Indie rock, sufi rock and metal.

#### **1.4 The Samson's Band**

Was an Indonesian rock band formed in 2005 by vocalist Bambang Reguna Bukit (Bams) and this personil Irfan\_Irfan Aulia Irsal (Gitar), Erik\_Erik Partogi Siagian (Gitar), Aldri\_Aldri Dataviadi (Bass) and Konde\_Chandra Cricanto (Drum). In 2006 the group had their first formal recording sessions. Their debut album, "Naluri Lelaki" with hits song "Kenangan Terindah". A second single, "Penantian Hidup" release in Mei 2007.<sup>3</sup>

---

<sup>3</sup> [www.samsoniaku.com](http://www.samsoniaku.com)



**Figure 1.1**  
**The Samson's Band Formation**

### **1.5 Concert in Indonesia**

A concert is a live performance, usually of music, before an audience. The music may be performed by a single musician, sometimes then called a recital, or by a musical ensemble, such as an orchestra, a choir, or a musical band. More informal names for a concert include "show" and "gig". Concerts are held in a wide variety of settings or venues, including pubs, nightclubs, houses, barns, dedicated concert halls, large multipurpose buildings, and even sports stadiums. A concert held in a very large venue is sometimes called an arena concert. Regardless of the venue, musicians usually perform on a stage. Before the dominance of recorded music, concerts would be the only opportunity one would generally have to hear musicians play.



**Figure 1.2**  
**Situation in Concert**

There is normally a charge to attend a concert, though many are free. Proceeds benefit the musical group, the owners of the venue, and others involved in putting on the concert, or in some cases to benefit a cause or charity.

#### **1.6 A Mild Live RISING STARS (AMLRS) tour 2007**

A Mild Live RISING STARS (AMLRS) tour 2007 is one of the best rock music competitions in Indonesia.<sup>4</sup> This competition truthfully becomes every musician dream. This contest designed not only to confront ability among the band, but also to maintain the band continuation in the music industry. All champion and finalists opened to access to the Indonesian music industry. The nine finalist song will be included in the AMLRS tour 2007 compilation album and price money. For the winner, the band will automatically get a record deal from musica, one video clip and last but not least go around Indonesia with samsons, ungu, naff, nidji, letto, and

---

<sup>4</sup> [www.amild.com](http://www.amild.com)

many more. So this research will be based on this AMLW tour 2007 rock music competition.

### **1.7 Scope of Study**

The purpose of this thesis is to identify which factors really matters for the A Mild Live RISING STARS (AMLRS) tour 2007.audiences This thesis scope will consist of 37 cities in Indonesia where AMLRS tour 2007 was conducted, which is: **Medan, Aceh, Lhoksmawe, Kisaran, Sibolga, Pekanbaru, Padang, Bukit Tinggi, Batam, Palembang, Jambi, Bengkulu, Lampung, Bandung, Subang, Tasikmalaya, Purwokerto, Yogyakarta, Solo, Madiun, Jepara, Banjarmasin, Palangkaraya, Balikpapan, Samarinda, Makasar, Jayapura, Ambon, Manado, Surabaya, Malang, Bali, Kupang, Mataram, Pontianak, Tangerang, Jakarta** with approximately more than 700.000 audiences.

This thesis will give information about which factors that really important in a certain concert in the eye of the audiences. It will give advantage to the promoters and local event organizer in terms of increasing the satisfaction level of the audiences in a concert.

### **1.8 Purpose of Study**

Since customers have different reasons for attending events featuring live music, organizer may wish to consider providing different environments within the event. This thesis will basically discuss about live music performance and the key factors in The A Mild RISING STARS (AMLRS) tour 2007 in 37 cities in Indonesia. The purpose of this study is to identify the factors that determine customer satisfaction with a live musical performance, to measure and rank the importance of



these dimensions, and to suggest a model of music performance satisfaction with the idea of understanding consumer motivations in attending performances. Furthermore, we examine the differences in responses in terms of demographic criteria.

### **1.9 Aims and Benefits**

This thesis will provide an advantage either to customer or **The Samson's Band**, and also for the RISING STARS (AMLRs) tour 2007 or organizer benefit of this thesis is:

- 1) Find factor that handle important role in the rock concert,
- 2) To raise of concert Quality,
- 3) To increase quantity of audience,
- 4) To press of cost.

### **1.10 Structure of Thesis**

The thesis is divided into chapters which consist of the following.

**Chapter 1** will open on the background information related to the author where this research was conducted. The background information covers history, profile and the company's current condition. At the end of Chapter 1, it is presented the scope aims and benefit of the research.

**Chapter 2** presents the theoretical foundation used in building the theoretical framework which will be presented in Chapter 3.

**Chapter 3** it includes the research methodology that is being used to do the research as in finding the customer information.

**Chapter 4** present the research result based on the research that have been done and additionally will cover about the discussion towards the research result, whether is in one with strategic that are going to be propose.

**Chapter 5** Closing the thesis is the conclusion of the research presented in, this chapter includes recommendation and further suggestion of research in this area.