

CHAPTER III

METHODOLOGY

3.1 Research Method

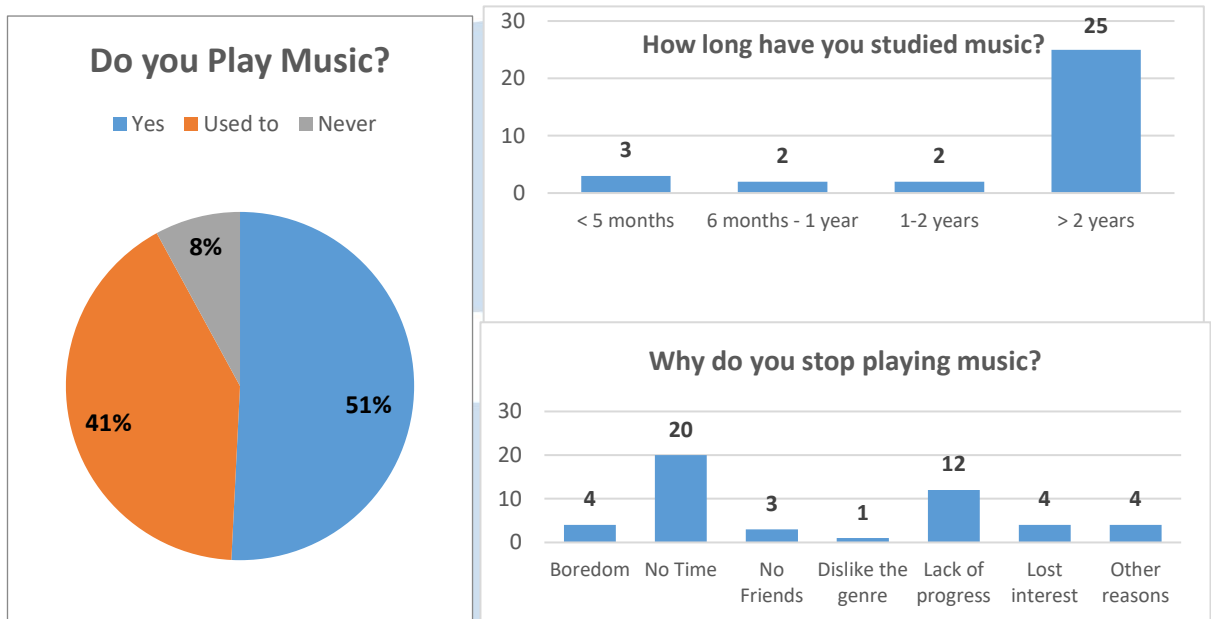
The author used both qualitative and quantitative method. For quantitative method, the author conducted a survey on potential target users in order to figure out their needs and problems. For qualitative methods, the author interviewed a professional in music to gain insight on the effects of collaborative music to a musician. The author also arranged a Focus Group Discussion that compromised of 5 people that fit the demography mentioned in Chapter 1. The goal of the Focus Group Discussion is to dig deeper into the problem and target user needs in order to gain the best understanding of the problem in hand.

3.1.1 Quantitative Method

The author conducted a survey based on the demographics in Chapter 1. The goal of the survey is to determine the needs of target users. As of October 2, 2023, there are 64 respondents. 51% of the respondents are female and 49% of them are male. The majority of the demographic are 20-24 years old at 76%. 59% of the respondents reside at Tangerang, followed by 32% in Jakarta. The respondent's working status is equally split three-way between full-time, part-time, and nonworkers. This puts 62% of the respondents to be workers. The author measured economy class via weekly living expenses, based on data from the World Bank. 60% of the respondents' economy status falls under Middle Class and Aspiring Middle Class.

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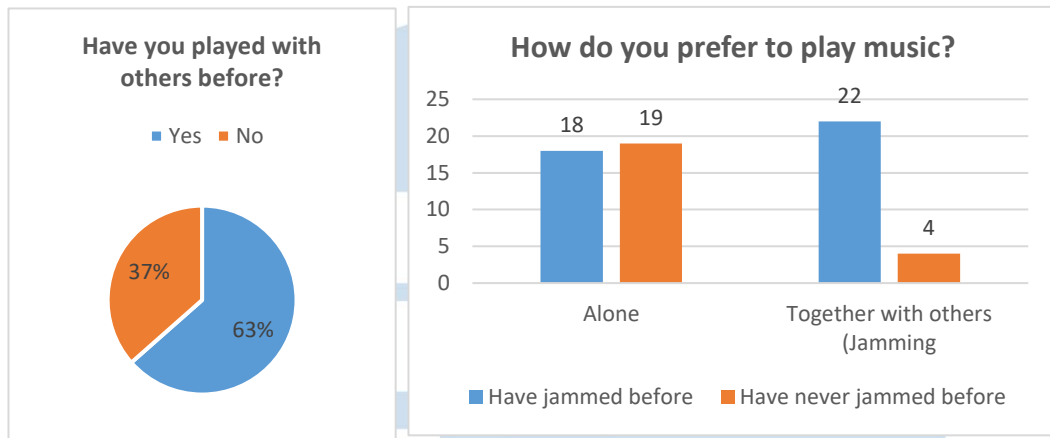
Table 3.1 Survey results on music skills



The author started the survey by asking the respondents on their musical knowledge. 92% of the respondents have learnt music instruments before, with 51% continuing to play to this day and 41% no longer playing music. The author asked additional questions to the music players. The author asked the musicians that continue to play until now how long they have studied music. The majority has studied music for over 2 years. The author also asked the respondents that stopped playing music on their reason. Most respond with no time, followed by lack of progress, interest, and friends. Other reasons they also list include low self-esteem, missing/unaffordable music instrument, and choosing to study the wrong instrument.

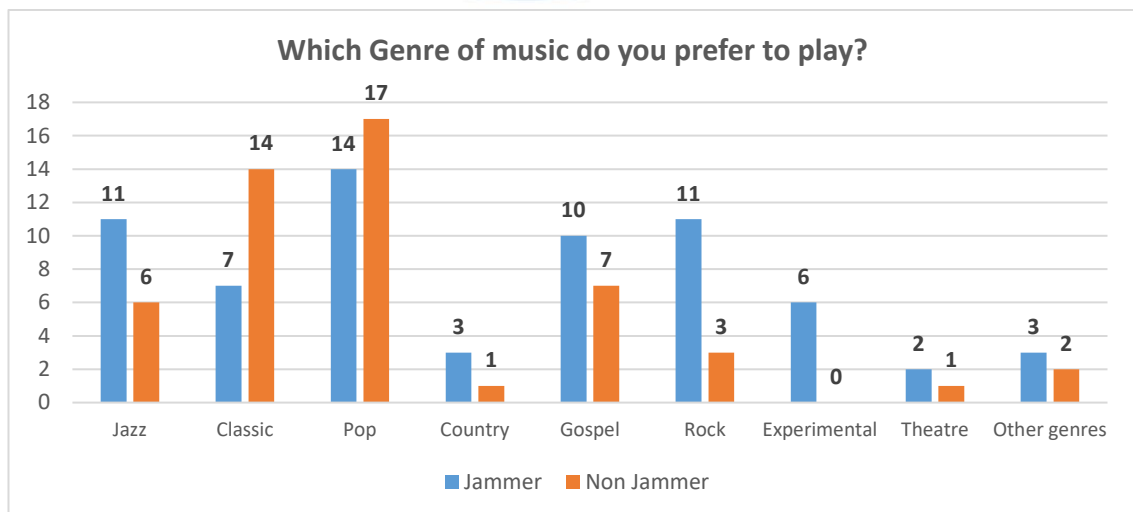
For reference's sake, the author will refer to respondents who can play music as "musicians" and respondents who don't play instruments "nonmusicians". The author will also reference musicians who plays music to this day "playing musicians", and musicians who do not play music anymore "ex musicians".

Table 3.2 Survey results on collaborative music behaviors



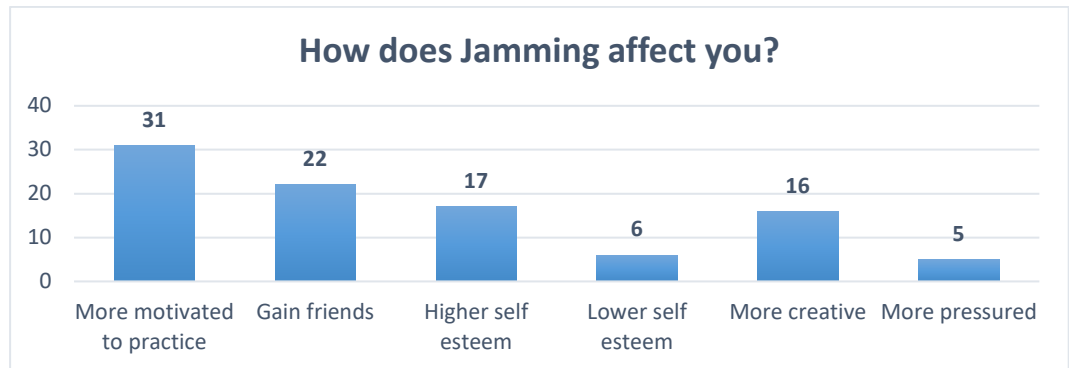
The author then divides the respondents into two: 63% who have played with others before and 37% who have not. From there, it becomes increasingly clear that those who have played with others before tend to prefer playing with others, while those who has not prefer to play alone. The author will refer to those who prefer to play together as “jammers” while those who prefer to play alone as “non jammers”.

Table 3.3 Survey results on music genres



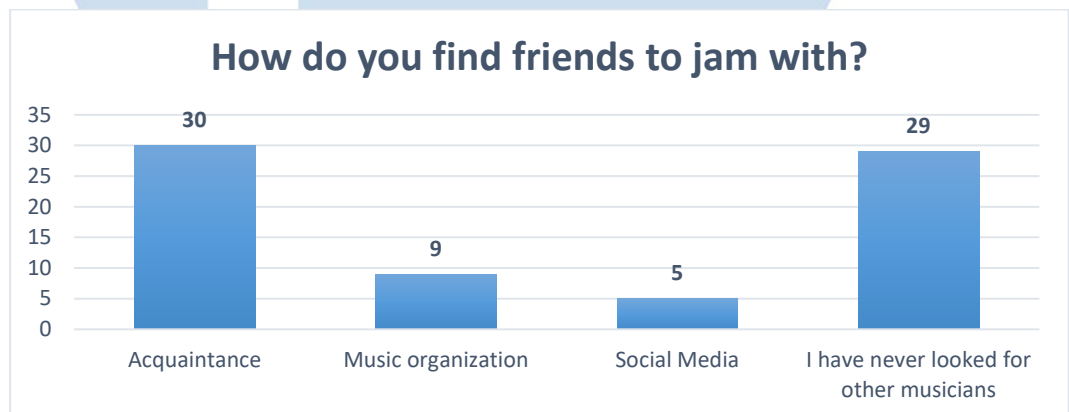
The author then asked the respondents what genres they prefer to play with. The author makes a distinction between those who prefer to play alone and together in their genres. Jammers make up most of the genres in music, apart from pop and classical music which is dominated by non-jammers.

Table 3.4 Survey results on the effects of collaborative music



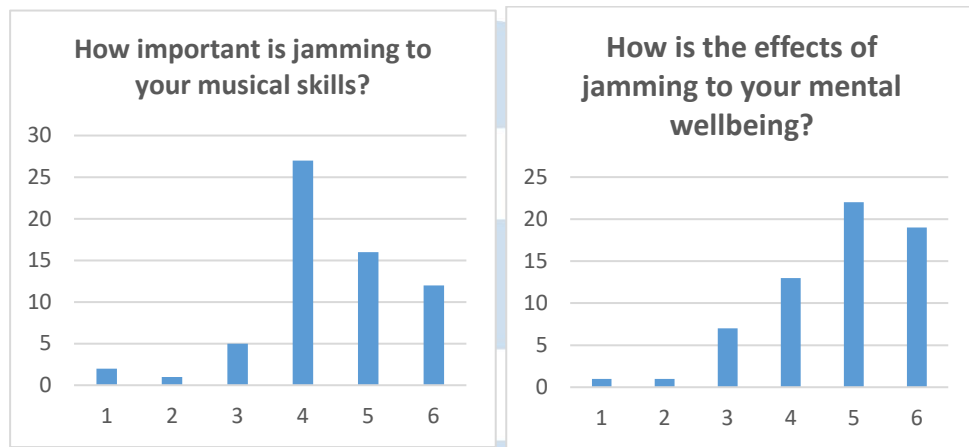
The author asked the respondents how jamming can affect them. The majority report that they are motivated to practice and gain friends, with some also feeling better about themselves and more inspired to be creative.

Table 3.5 Survey results on finding other musicians to play with



The author moves on towards questions related to jamming behavior. Respondents mostly find friends to jam with through acquaintances, not really looking for it themselves. Out of the 5 people that used social media, 4 used Instagram.

Table 3.6 Survey results on the importance of collaborative music



The author also asked how important jamming is towards both musical skills, with 1 being “Not important at all” and 6 being “very important”. Most respondents answered around the 4-5 mark, which is “slightly important”. The author asked how jamming affects the mental wellbeing of respondents, with 1 being “negative” and 6 being “positive”. Respondents answer that jamming affects them very positively.

Table 3.7 Survey results on Jamming behaviour

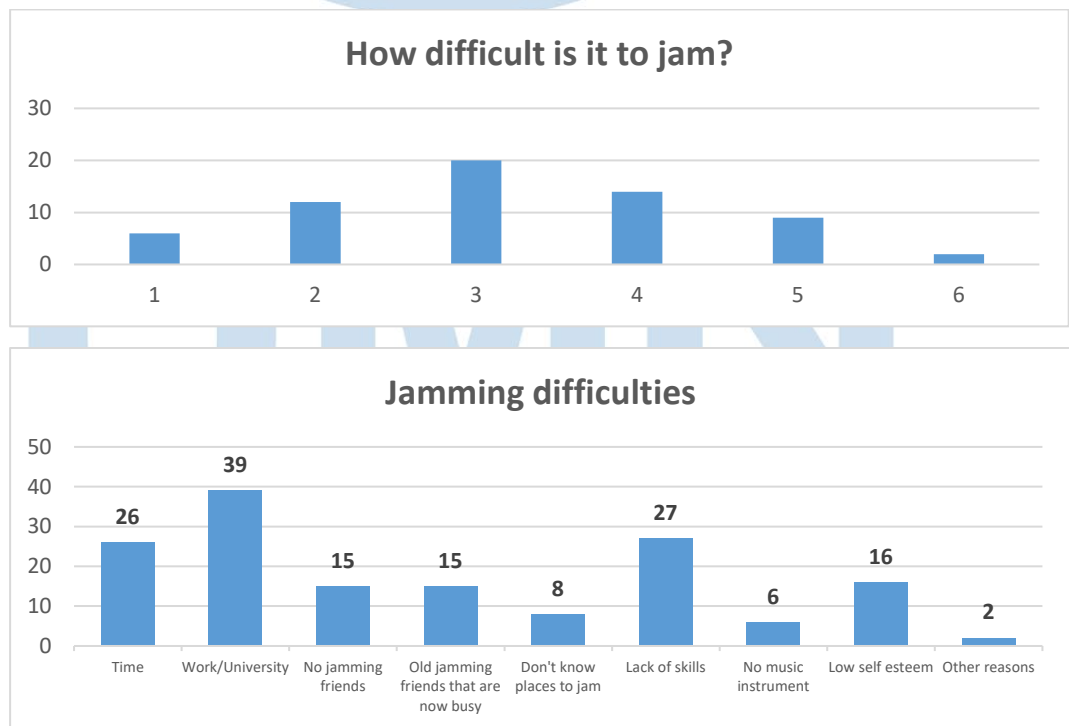
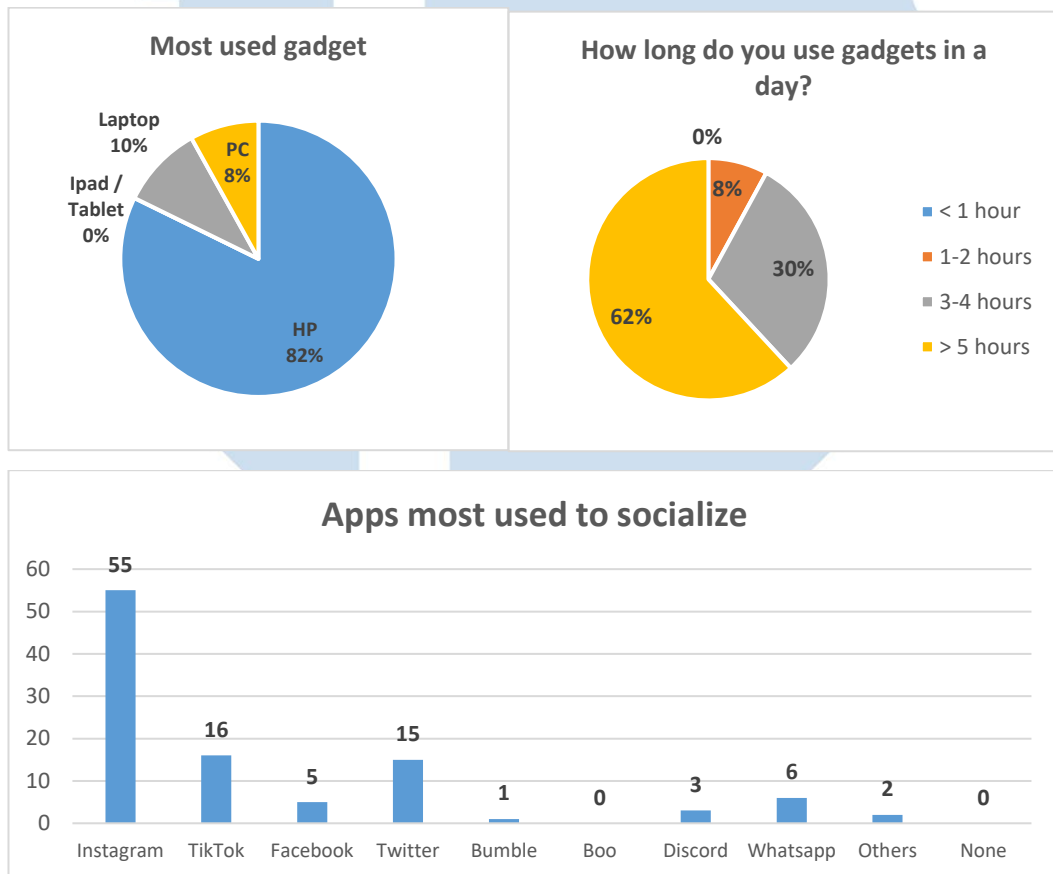


Table 3.8 Survey results on difficulties finding other musicians to play with

The author also asked about the difficulties in jamming, with 1 being very difficult and 6 being very easy. Most musicians answered neutrally, leaning towards difficult. Upon further digging, the most prominent difficulties are a combination of workload, time, lack of jamming skills and friends.

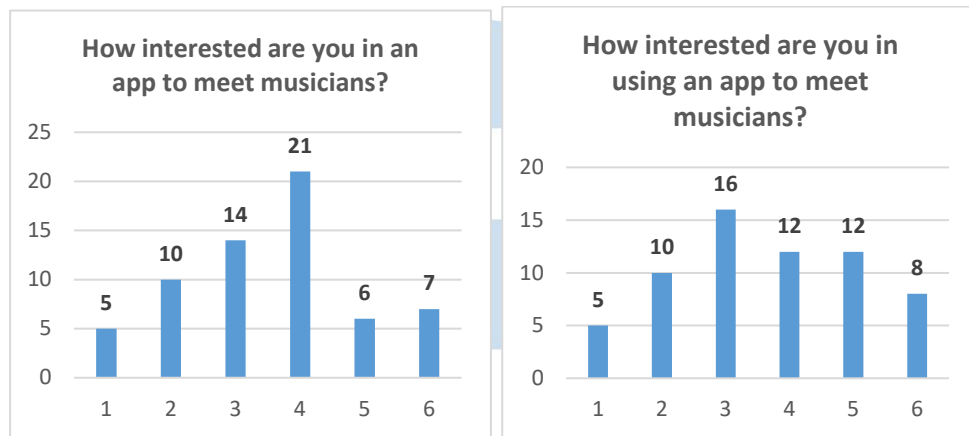
Table 3.9 Survey results on gadget behaviors



The author continued the survey by asking the respondents' habit in gadget use. An overwhelming majority of the respondents use smartphones the most. 62% of the respondents spend more than 5 hours on their gadgets, while 30% spent 3-4 hours. The biggest majority used Instagram to socialize, followed by TikTok and Twitter by a huge margin.

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Table 3.10 Survey results on respondent's feelings about a potential app



Finally, the author closed off the survey asking about the respondents' feelings about the potential app that meets musicians, with 1 being least interested and 6 being most interested. Most respondents are only slightly interested in the app, but most respondents are pretty varied on how likely they are to give it a try. Most respondents seem to be willing to give it a try, although not very excited about it.

3.1.2 Qualitative Method

The author conducted a virtual interview with professional musician and music teacher Ruben Manikoe over Zoom for 35 minutes. The goal of the interview is to gain a professional's insight on the effects of collaborative music on an individual's skills and psyche. The author also conducted a Focus Group Discussion to further understand the problem on hand that young adult musicians face.

3.1.2.1 Interview

Interview is done virtually towards a professional and in a focus group discussion with representative target users. The goal is to establish a need for the design and identify the pain points for the target users.

1) Interview with Ruben Manikoe

The interview is conducted with musician and music teacher Ruben Manikoe. Ruben Manikoe is an active musician since he was in high school. His first music instrument is the guitar, eventually branching out to other instruments by learning through his band friends that are experienced in other music instruments. Ruben Manikoe is one of the first graduates of Pelita Harapan University (UPH)'s music major, graduating with a scholarship at 2004. He went on to get a masters in UPH on educational management, graduating in 2014. Ruben Manikoe joined God's Given (G2) around 2001 til 2004, and For Thee (4D) from 2003 till 2008. Aside from that, he often played in wedding venues with various different musicians. Ruben Manikoe is most skilled on guitar, drums, piano, and vocal; though he is decently skilled in a myriad of other instruments, mainly band instruments like the bass and synthesizers. As of right now, he has been in the music industry for around 25 years.

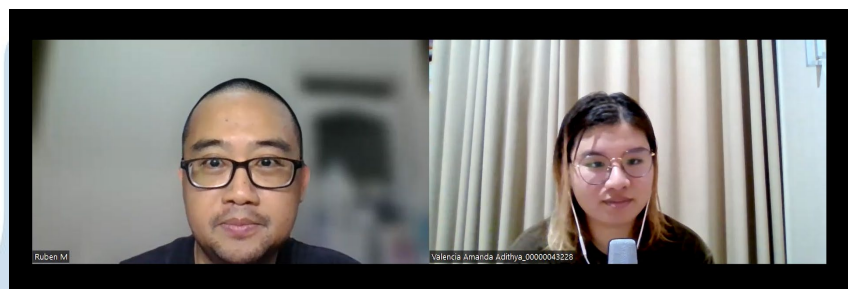


Image 3.32 Zoom interview with Ruben Manikoe

After introductions, the author than proceed to ask the first question to Ruben Manikoe: “What are your opinions on the statement ‘music is a social activity’? Ruben Manikoe voiced his agreement. He explains that the act of making music is never a solo process: from the making to the performing, music involves a lot of people behind the

scenes. Even if, somehow, a musician reaches the stage alone, a musician will still be playing towards a crowd; a social interaction. For Ruben Manikoe, the act of making music will always have social connotations, especially when we consider musical communities.

Musical communities are essential towards the growth and development in musicians. Even as a solo player, music communities serve to develop a musicians' skills and intuition. Without community, a musician can only make music as a hobby, and will not develop far. The exposure towards different instruments and their types, playing style, and musical interpretations will help a musician develop their intuition and skills further than an individual can reach alone.

The author asked Ruben Manikoe on the effects of collaborative music in the context of musical skills. Ruben Manikoe answered that generally, a musician that practices with their community produce a richer and mature interpretation of the music. Musicians that insist on playing alone tend to produce "cold" music; shallow in nature due to lack of interpretation exploration. Ruben Manikoe also mentioned that practicing with other musicians improve one's stage presence; having an audience during practice help ease a musician into a bigger audience during performance so that they perform much more confidently and own the stage better with their personality. Ruben Manikoe placed emphasis in intuition, feeling, and interpretation: skills that can only be practiced via exposure towards different music and musicians. This led the author to ask Ruben Manikoe on the effects of

collaborative music outside of the context of musical skills.

Ruben Manikoe said that the most obvious non music skill one can learn from collaborative music are social skills. To be specific, Ruben Manikoe elaborated that the skills needed to communicate our thoughts and feelings, give and accept constructive criticism, and exchange ideas are put into rigorous practice through collaborative music. Ruben Manikoe also mentioned that creativity flowed much faster in groups than individually, making idea searching and exploration much faster and easier. This, in turn, also sharpened an individual's skill to think creatively on their own.

The author briefly touched on self esteem issues among collaborative musicians with different skillsets, and ask about how Ruben Manikoe dealt with it. He responded that fear is mostly in an individual's head, and that this is an internal more than an external problem. For Ruben Manikoe, the disparity in music skills when different musicians come together to play and practice is actually a chance to learn and teach one another in an effort to better one another. For him, it is a pride on its own to be friends and play alongside much more talented individuals, as it is a chance for him to study them and grow his own musical skills. Ruben Manikoe mentioned that in order to be able to think like that, he thinks of an "ace card" that he alone has and the other person doesn't. It helps him, he said, to remember that everyone has their own strengths and weaknesses, and as such one day this talented individual might just need our help in other areas, music

or not. Hence, the difference in musical skills is instead a learning experience.

The author closed the interview by asking his opinions on a platform that help local musicians find and meet each other. He said that in theory, that is a great way to build musical communities around an individual. However, he added, musicians are very finicky individuals, and tend to be very particular in terms of simplicity and ease of use. Ruben Manikoe cautioned that if the app was not intuitive or complicated, it will turn most musicians away. He also mentioned that musicians are very tight knit, and rely heavily on feedbacks and recommendations from fellow musicians. As such, it is best to have a “base community” that are on board from the beginning to help spread the word mouth to mouth.

3.1.2.2 Focus Group Discussion

The author conducted a focus group discussion with 5 people. They all have musical skills in different instruments. Below are their profiles.

Table 3.11 Data profile of FGD participants

	Natasha	Marshell	Timmy	Nadya	Axel
Work	KOL Specialist	Student and freelancer	Student	student	Student
Music Instrument	Piano	Guitar, Piano	Drum	Violin, Piano, Ukulele	Guitar
Genre	Pop, CLassic	Pop, Gospel	Jazz, Gospel, Pop, Rock	Pop, Classic	Any
Jamming behaviour	1-2 times a month while active	4 times a month	2-3 times a month (used to be 4-6 times a month)	Rarely	Rarely
Soloist/band	Solois	Band	Band	Soloist	Soloist

The author first asks about the effects of collaborative music. According to the discussion, collaborative music impacts coordination and tempo, musical awareness, and creativity. Coordination and tempo not only impact a musician's ability to play together, but also their own awareness in tempo when they're playing on their own. A musician that plays together tends to not rush or drag the tempo, even while playing solo. Musical awareness refers to sharing the spotlight with fellow band members. As a teamwork effort, collaborative music indirectly taught a musician to take turns in leading the music and supporting the rotating leader in order to create the best kind of music. Creative wise, collaborative music helped the FGD members be more authentic and creative in their interpretation. Although sometimes musicians come with the sole purpose of comparing themselves to each other, and becomes self-conscious.

The author asked the FGD members on their difficulties in collaborative music. For soloists, it is difficult to find musicians they can work it due to their habit of stealing the spotlight or improvising without warning. As such, their teamwork skills are lackluster and other musicians tend to lose interest in a second session. For the band players, the difficulty lies in time, workload, and distance as contributing factors. Among those three, time is the most prominent factor due to less time for playing together or even to practice on their own.

The author asked about their opinion on collaborating with people they just met compared to people they have played together with for a long time. According to the discussion, it simply boiled down to chemistry. New musicians tend to have longer adjustment periods to sync up playing and communication styles than old musicians they are used to. In addition to that, self-conscious new musicians tend to completely omit difficulties they faced when

playing, leading to communication breakdown and ultimately an unproductive session.

The author asked about the members' activities on keeping music interesting outside of collaborative music. For the soloist, they mentioned that this is their comfort zone and they are much more used to it. For the band members, they use backing tracks to simulate live accompaniment; however, the effectivity is much lower than practicing live with other musicians. The members' overall mention that finding interesting new pieces is what ultimately kept their love for music alive outside of collaborative music.

The author closed the discussion by asking their opinions on a platform to find other musicians. They all agreed that it depends on the function and features available, and whether it will solve their problems. A couple of features they mentioned they look forward to are chats before meeting, nearby or local search for proximity, available hours and days, skill level. One member expressed their fear that the platform will be used for malicious purposes.

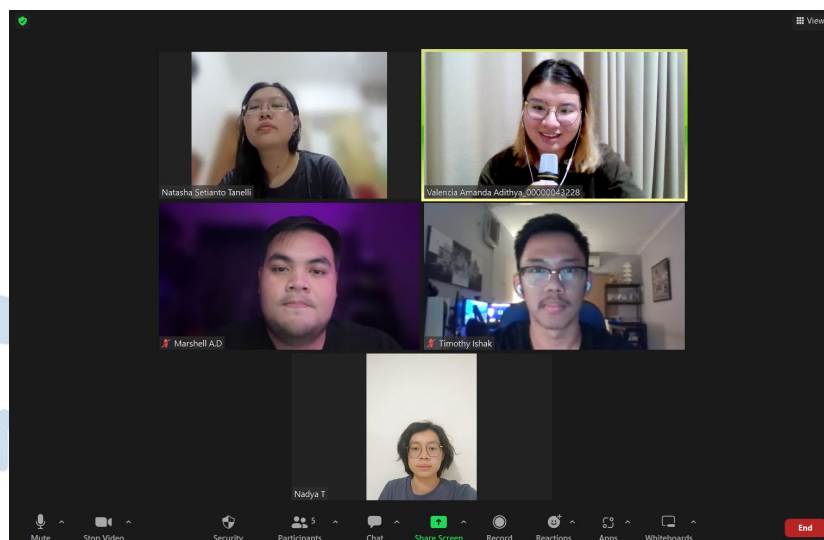


Image 3.33 FGD with young adult musicians age 20-24 years old

3.1.2.3 Existing Study

The author did a study on an existing music community application named Vampr. Vampr is an Australia-based music community application for both professional and casual musicians. Vampr is available in both android and apple app stores, but there is no website option. Below is the breakdown of Vampr's strength, weakness, opportunities, and threats:

Table 3.12 SWOT breakdown of Vampr

Strength	Weakness
International userbase (more opportunities)	Small userbase in Indonesia
Easy understanding In connect	No save profile feature (either connect or reject)
Video sharing platform (instant showcase)	Rooms auto-add (no option to filter unwanted groups)
Chatting and Room feature	Home is more focused on discovery
Ability to connect different platforms to showcase work	The socializing and community section is not very flashed out
Opportunities	Threats
Features to collab, publish, and release music within the app and outside to be linked to the app for promotion	Professional musician oriented rather than hobby, so users are forced to collab professionally rather than at their own pace
Has an academy feature (behind paywall)	User only talk about music as work

According to the SWOT breakdown, Vampr have several strengths and weaknesses. Vampr's strength is their ease of showcasing work, and their card system of connecting with other musicians. However, the lack of options presented to casual musicians is a serious hindrance in the application's widespread use. A user can

only commit to collaborating with musicians they connect, or they are forced to skip over the musician, even if they just want to be friends. On top of that, Vampr gave limited “connect tokens”, which are tokens used to connect with other musicians. This severely hinders their networking feature, whereas personal connections is one of their main selling points. Another main complaint from their user base is their lack of website to listen and watch their friends play in a better quality than mobile phones.

3.1.2.4 Conclusion

The author concluded that collaborative music is important towards the development of an individual’s mental wellbeing and musical skills. However, time and workload are huge factors in the stagnation of music skills development and a hinderance in collaborative music activities.

3.2 Design Method

The author will be using the Human Centered Design method. According to IDEO, (2015), the human centered design method is a method that is aimed towards the solving of “wicked problems” in the community. IDEO defines wicked problems as social problems that are dynamic in nature and continue to change according to the environment around it. Human Centered Design is divided into 3 steps: Inspiration, ideation, and implementation:

1) Inspiration

Designers empathize towards their target users and find the problem that they are facing. IDEO gives several steps on empathizing with the users through reaching out to the target user directly, user personas, and empathy maps.

2) Ideation

IDEO defined ideation as the step where a designer generates as many ideas as possible through referencing existing projects as well as

associating words and ideas. The goal of the activity is to find prominent themes to work with. The ideas are then grouped together based on the common theme, which is used as the big idea to create a dedicated solution for the users.

After the solution is implemented, the designer will then create a prototype as the base of the final design that solves the previously stated problem. Prototype sketches include lo-fi sketches, user journey, and information architecture for applications.

3) **Implementation**

After the success of the prototype, the designer will release the finished design for the public to use. This is achieved through user tests and socializing the design to the general public.

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