

An Experimental Interaction Platform for Local Music Scene in Malaysia

Alya Abu Bakar¹, *Ahmad Sofiyuddin Mohd Shuib², Nur Faizah Mohd Pahme³,
Sri Soedewi⁴

^{1,2,3}Department of Graphic Design & Digital Media, College of Creative Arts,

Universiti Teknologi MARA, Perak Branch, Seri Iskandar Campus, Perak, Malaysia

⁴Department of Visual Communication Design, School of Creative Industries, Telkom University,
Bandung, Indonesia

alyabakar97@gmail.com¹, ahmad396@uitm.edu.my², faizahmp@uitm.edu.my³,
srisoedewi@telkomuniversity.ac.id⁴

*Corresponding author

Received: 18 June 2024 Accepted: 18 June 2024 Published: 1 September 2024

ABSTRACT

There have always been problems on the local music scene, which isn't surprising when you consider that our country lacks the education and culture to support live music, particularly independent live music. It is imperative that the government increase its support for the independent music industry. The proposal does not even have support from the public. Instead of working together and providing support for one another, too many micro communities are cut up and focused on competition. The local music scene is going through a difficult time now because there are not enough platforms and venues that allow bands and artists to showcase their work. To find a solution to the problem, this research is being carried out to develop a mobile application as an interaction platform for the local music scene. With this app, the Malaysian local music scene would be able to learn about new events and event organizers would have an easier time promoting their own activities. During this investigation, both qualitative and quantitative approaches are utilized to collect data from the local bands and artists in Malaysia, as well as from the UI/UX designer. The findings of this study could be very significant in terms of making the local music scene and up-and-coming artists more accessible to the public in the form of an application since it is both contemporary and convenient.

Keywords: Malaysian, Local Music Scene, Platform, Mobile Application.



eISSN: 2550-214X © 2024. Published for Idealogy Journal by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1 INTRODUCTION

Mobile application utilization and development is a new and quickly expanding industry. Mobile applications have a worldwide influence for the better. Using mobile applications, developed countries become more convenient, while the people and societies of developing countries are modernizing and constructing a new IT infrastructure. The world of information and communication technology has recently seen the emergence of a new sub-segment: mobile applications. (Islam R., et al. 2010). Because of advances in mobile technology, there are a large variety of apps that individuals may utilize on the go. Developers may miss the notion that consumers will want to engage with these gadgets when on the go. (Harrison, R., et al., 2013). An independent group of artists and listeners that are interested in indie rock and indie pop music is referred to as an "independent music scene." Aside from that, there was a widely held belief that the terms "underground music," "independent music," and "urban music" all referred to the same thing. Local music scenes have the potential to play a significant part in the evolution of key musical genres over the course of music's history. The majority of the time, independent music is a direct reaction to mainstream music. Because of their engagement in scenes

that have evolved in opposition to popular culture and music, the individuals who take part in these subcultures typically create identities that are diametrically opposed to those of the mainstream. (Saffian, K. et al., 2016).

2 BACKGROUND RESEARCH

There has been a considerable surge over the course of the last ten years in the number of Malaysian musicians that refer to themselves as "indie". Most of the time, independent music is a direct reaction to mainstream music. (Saffian, K. et al., 2016) Despite the fact that their music is seldom played on radio or television in Malaysia, it nevertheless manages to get a lot of attention due to its high quality. Some even made it to international, such as Zee Avi, Yuna, and Aizat Amdan, who is now known by his international moniker Ai.Z. (Zamil, A., 2021) Aside from that, there was a widely held belief that the terms "underground music," "independent music," and "urban music" all referred to the same thing. Another name for this group is the "local music scene," which is another name for the "independent music scene".

3 OBJECTIVES

- a. To identify types of application audiences, use to search for local music scenes and gigs.
- b. To analyse a social media and music app-related design for its UI/UX functions and features.
- c. To propose a mobile application for the local music scene and gigs in Malaysia.

4 LITERATURE REVIEW

The local music scene is filled with independent music. (Saffian, K. et al., 2016) The culture has been the subject of prior studies, which are summarized in this chapter. In addition to the positive impact music has on society, the emergence of mobile applications is discussed in detail. The hypothesis and associated theory will be laid forth in further detail.

4.1 The Indie Culture

Indie enthusiasts want to stand out, yet they're surrounded by individuals who wear the same clothes, see the same movies and listen to the same music. (Brett & Kate McKay, 2021) "Indie" musicians adopted a "do-it-yourself" approach, working independently of major record labels. A few years later, indie was no longer an actual genre, but rather an effective economic model. Despite the criticism of the music business, fans came to appreciate this arts-and-crafts style because of its appeal. (Lawlor, 2016)

4.2 What is Independent Music?

Independent music is music created without the use of traditional major labels or their branches. Some indie artists refuse to work with labels entirely, opting instead to self-release their music through distributors. Independent labels can't provide the same financial support or large-scale chances as major labels, but their primary focus is on the music itself instead. (Iles,2019)

4.3 How Music Affect Society

Music has the power to assist us learn in any language, even at its most basic level. As a medium for social transformation and community building, music is becoming increasingly popular. The capacity of music to facilitate communication may be a boon to any organization. (lisbdnet, 2021) Other human rights may benefit from the promotion and protection that music provides as a cultural right. (Peralta, 2021)

4.4 Mobile Application

Mobile applications are pieces of software or collections of programs that may be executed on a mobile device, such as smartphones and tablets. Using mobile applications, developed countries become more convenient, while the people and societies of developing countries are modernizing and constructing a new IT infrastructure. The numerous mobile apps may be operated on a variety of controlled platforms (Islam R., et al. 2010).

4.5 The Beneficial of Mobile Application in Today's World.

Developing and releasing a mobile application may result in a number of positive outcomes, one of many reasons is that it gives many benefits for businesses. The use of mobile applications has been shown to successfully boost client loyalty, particularly in the retail industry. Consumers will be able to download the free branded edition of the mobile app, which gives them the opportunity to personalize their choices according to their own unique requirements (Hillard, 2014).

5 OBJECTIVES RESEARCH METHODOLOGY

Methodology is the study of research procedures, or, in more formal words, a contextual framework for research. The term "research" is often used to describe the process of looking for new information. Problems must be defined and redefined, hypotheses or solutions proposed, data gathered, organized and evaluated (Kothari, 2014).

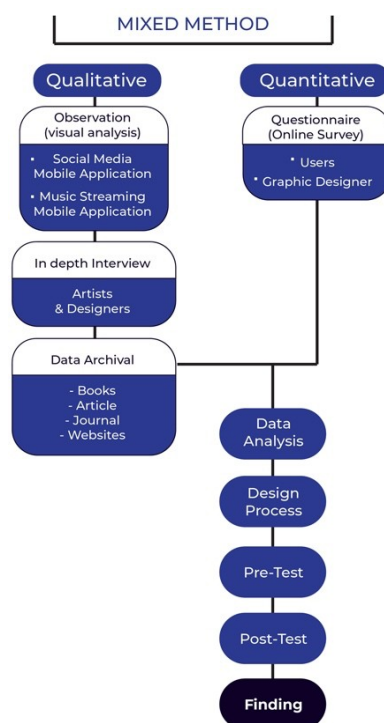


Figure 1 The Research Framework

The research questions and objectives of this article need the use of a technique that is appropriate for the study. This study uses a mixed method of both quantitative and qualitative methods.

6 ANALYSIS & FINDINGS

6.1 Visual Analysis

Visual approaches improve the data's richness and the interaction between the researcher and the participant. (Glaw, X., et.al. 2017). To help the research, an observation will result from the studies. The interface of social media and music streaming applications was further studied through a series of visual analyses. The final goal of this research is to present an application as a platform for the local music scene to reach wider audience. Features, Colour, Font, Button, and Interface are some of the elements and major components that were analysed in the sample.






VISUAL ANALYSIS : SOCIAL MEDIA APPLICATION				
APPLICATION	FONT	BACKGROUND	COLOUR SCHEME	BUTTON
	SANS SERIF	DUAL MODE (LIGHT & DARK)	 #294E8C #3C8998 #5C9ECC #8E9E9E #D9D9D9	Inactive Post Active Post Inactive Like Active Like Inactive Share Active Share Inactive Save Active Save
	SANS SERIF	DUAL MODE (LIGHT & DARK)	 #55ACEE #302F33 #55757F #CC0000 #E188E0	Inactive Tweet Active Tweet Inactive Retweet Active Retweet Inactive Like Active Like Inactive Save Active Save
	SANS SERIF	DUAL MODE (LIGHT & DARK)	 #5158D4 #E13A5F #D0D078 #FED077 #F56829	Inactive Like Active Like Inactive Comment Active Comment Inactive Share Active Share Inactive Save Active Save
	SANS SERIF	DARK	 #F56850 #23A8C7 #000000 #FFFFFF	Inactive Like Active Like Inactive Comment Active Comment Inactive Share Active Share Inactive Save Active Save

Figure 2 The Visual Analysis on Social Media Application

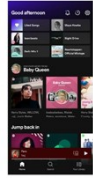
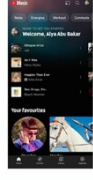
VISUAL ANALYSIS : MUSIC STREAMING APPLICATION				
APPLICATION	FONT	BACKGROUND	COLOUR SCHEME	BUTTON
SPOTIFY 	SANS SERIF	DARK	 #1DB954 #212121 #121212 #333333 #808080	Inactive: Heart, Repeat, Shuffle, Queue, Toggle Active: Heart (Green), Repeat (Green), Shuffle (Green), Queue (Green), Toggle (Green)
YOUTUBE MUSIC 	SANS SERIF	DARK	 #FF1215 #171417 #FFFFFF	Inactive: Like, Dislike, Previous, Next, Repeat, Shuffle, Add Active: Like (Red), Dislike (Red), Previous (Red), Next (Red), Repeat (Red), Shuffle (Red), Add (Red)
APPLE MUSIC 	SANS SERIF	DUAL MODE (LIGHT & DARK)	 #F2C55F #8E8E8E #CCCCCC #000000	Inactive: Heart, Play/Pause, Add Active: Heart (Red), Play/Pause (Red), Add (Red)
MUSI 	SANS SERIF	DUAL MODE (LIGHT & DARK)	 #FF9900 #FFA500 #121212 #FFFFFF	Inactive: Repeat, Shuffle, Previous, Next, Play/Pause, Toggle Active: Repeat (Orange), Shuffle (Orange), Previous (Orange), Next (Orange), Play/Pause (Orange), Toggle (Orange)
TIDAL 	SANS SERIF	DARK	 #00FFFF #19191A #333333 #FFFFFF	Inactive: Heart, Play/Pause, Repeat, Shuffle, Toggle Active: Heart (Cyan), Play/Pause (Cyan), Repeat (Cyan), Shuffle (Cyan), Toggle (Cyan)
JOOX 	SANS SERIF	DARK	 #28B916 #000000 #121212 #FFFFFF	Inactive: Heart, Play/Pause, Toggle Active: Heart (Red), Play/Pause (Red), Toggle (Red)

Figure 3 The Visual Analysis on Music Streaming Application

In conclusion, each component appears to have the same type, the features, and a choice of colour in some of the apps, which seems to be the case for all of the components. However, the researchers will test out some of the app's fundamental functions and layout, and they will continue to refine it as researchers work on developing an app for the local music scene.

6.2 In Depth Interview Analysis

According to an interview with two UX/UI designers, what makes a good app is that it is both user-friendly and practical. The design process for developing an app is determined by the maturity of the application. If the application is new, no one else is developing similar functions. The process will begin with a design brief and a design suggestion. Design briefs should be thoroughly examined considering the needs of the end user. You can begin by sketching the app's layout, then wireframing it and running a pilot test. The goal of this process is to identify the critical features that the end user requires. To comprehend the client's requirements. Identify the need or problem, then specify the app's main features and lay out the feature flow. Pay attention to details such as fonts, navigation, colours, and layout, as well as whether the buttons are too small or too large, to achieve a pleasing design that is functional. The design should be functional as well as responsive. But UI/UX is all about humanity needs and demand physically or digital. An interactive application should at least have capability to engage with the end-user. If the design can't do this. It is not an interactive application.

According to an interview with three local musicians, the lack of promotion of gigs and new bands and artists is their main concern for the local music scene. The current issues that are affecting the scene have always stemmed from the fact that our country doesn't have the education or the culture for live music, especially indie live music. We need more help from the government to cultivate and expose this relatively small industry. The general public's support is also paltry. And there are too many micro-communities that are isolated and competitive instead of united and supportive. Everyone would benefit more from information sharing because it is essentially public knowledge. We need fewer gatekeepers and to be more open about sharing our knowledge with everyone. We live in a new era, and we use social media to connect with people daily. So, by using a mobile app as a platform for the scene, audiences can find new events in one app and organizers can promote their events more easily. The local music scene can gain new experiences and possibly discover new artists through the app.

6.3 Survey Analysis

A The survey is broken down into these three distinct parts. In Section A, questions are asked about people's demographics, and in Section B, questions are asked regarding people's perspectives on the local music scene. The questions in section C are all about the design; they examine what people's preferences are, ranging from the colour and layout of the app to the typeface used in it.

6.3.1 Section A: Demographics:

The primary age factor of respondents is adults between the ages of 26 and 39 years old, accounting for 69.9%, while the remaining 30.1% are young adults between the ages of 18 and 25 years old. Male respondents made up 72.6% of those who participated in the poll, while female respondents made up 27.4% of those who took part. 70.8% of the respondents reside in rural regions, while just 29.2% live in urban areas. The respondents' primary occupations, in order, are as follows: 75% are students, 20% are employed, and 4.2% are unemployed.

6.3.2 Section B: Local Music Scene.

98.6% of those polled had attended a live music performance in their area. The remaining 1.4% of the population does not. Friends and family are responsible for 78.1% of respondents' knowledge about the gig, while social media is responsible for 21.9% of respondents' knowledge. The particular form of media that the responder makes use of to locate music performances. Facebook is the social media network that they utilize the most, accounting for 72.3% of their usage. Instagram is in second place with 15.4%, followed by Twitter with 12.3%. Finding music gigs through social media is a hassle, according to 82.2% of those who responded to the survey. However, the remaining 17.8% disagree. The reasons stated by the respondent why it is a hassle to find music gigs on social media are missed announcements due to neglecting social media, non-specific, searching for bands and finding

unnecessary tags, comments, and mentions, and lack of promotion. The respondents are in agreement to the extent of 93.2% that it would be helpful if there was an application that could serve as a platform for all music scenes. 6.8% of them are of the opposite opinion. The reasons why the respondents accept the previous argument are mostly easier access, convenience & time saving, and faster search. 98.6% of respondents agree that it would be beneficial and efficient for both fans and artists.

6.3.3 Section C: Design.

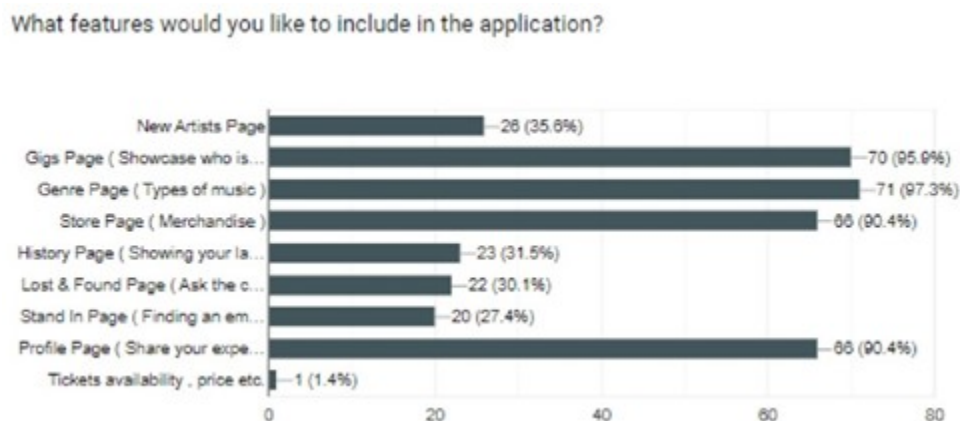


Figure 4 Survey Question 1 on Section C: Design

Figure above displays the characteristics that the respondents would like to see incorporated into the application. The colour scheme that the survey participants considered to be appropriate for the app. The preferences of 6.8% for monochromatic and 2.7% for soft and neutral colour schemes contrast with the preference of 90.4% for a bright colour scheme. 72.6% of respondents are in agreement that a serif font is appropriate for the app. While 27.4% choose sans serif typeface. Respondents stated how the app could stand out from the rest, and the majority stated creating something unique, easier & simple to use, fulfilling all needs, appealing UI/UX design, and a consistent cross-platform experience.

7 CONCLUSION

The findings of this study were instrumental in the development of a mobile application that serves as outreach for the local music scene. Because it would be such a big help in creating a database of upcoming gigs and events, this mobile app would make for the perfect platform. If this were put into place, music fans would always be aware of where they could go to contribute to keeping the scene alive. As a result, a method by which the characters in the scene can communicate with one another.

ACKNOWLEDGMENT

I would like to express my gratitude to my supervisor and all authors for assisting me in completing this research. My appreciation goes to the Captain and crewmembers of the DSISC ECHO who provided the facilities and assistance during sampling.

FUNDING

There is no funding, totally own funding by authors.

AUTHOR CONTRIBUTIONS

It was equally divided to all author; everybody took part for this research.

CONFLICT OF INTEREST

There is no conflict of interest.

REFERENCES

- Brett & Kate McKay, (2021, 26 September) Why Being “Indie” is a Bunch of Bunk. Art of Manliness. <https://www.artofmanliness.com/character/advice/why-being-indie-is-a-bunch-of-bunk/>
- Glaw, X., Inder, K., Kable, A., & Hazelton, M. (2017, December 19). Visual Methodologies in Qualitative Research: Autophotography and Photo Elicitation Applied to Mental Health Research. *International Journal of Qualitative Methods*. <https://doi.org/10.1177/1609406917748215>
- Harrison, R., Flood, D. & Duce, D. (2013, May 7) Usability of mobile applications: literature review and rationale for a new usability model. *J Interact Sci* 1, 1 (2013). <https://doi.org/10.1186/2194-0827-1-1>
- Hilliard, A. (2014) Why Mobile Applications Are Important: Especially Its Development. Accelerance. Retrieved from <https://www.accelerance.com/blog/why-is-mobile-app-development-so-important-today#:~:text=Mobile%20apps%20allow%20users%20to,optimized%20for%20hands%20on%20interaction.>
- Iles, H., (2019, 21st January) What Is Indie Music | Indie Music Definition. Music Gateway. <https://www.musicgateway.com/blog/how-to/what-is-indie-music>
- Islam, M. R., et al. (2010, December). Mobile Application and Its Global Impact. *International Journal of Engineering & Technology IJET-IJENS* Vol: 10 No: 06.
- Jamil, S.H. (2021, June 9) Introducing Ai.Z and his First English Single Co-Written by Yuna. Harpers Bazaar.my. <https://harpersbazaar.my/bazaar-man/introducing-ai-z-and-his-first-english-single-co-written-by-yuna/>
- Kothari. (2014). *Research Methodology: Methods and Techniques*. Daryaganj: New Age International Pvt Ltd.
- Lawlor, J., (2016, 13 July) DEFINING “INDIE” — A LOOK INSIDE INDIE CULTURE, WHERE IT STARTED, WHERE IT’S AT TODAY. Grimy Goods. <https://www.grimygoods.com/2016/07/13/look-inside-indie-culture-influential-indie-bands/>
- Peralta, L. (2021, 3rd November) HOW DOES MUSIC AFFECT SOCIETY? Save The Music Foundation. <https://www.savethemusic.org/blog/how-does-music-affect-society/>
- Saffian, K. et al. (2016, November) What's Up Indie? The Malaysia Context https://www.researchgate.net/publication/344678210_What's_Up_Indie_The_Malaysia_Context