

MUSIC EDUCATION AND TASTE FORMING OF CLASSICAL MUSIC STYLE: CASE STUDY IN CULTURAL INSTITUTION KARTA PUSTAKA YOGYAKARTA INDONESIA

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Abstract

Karta Pustaka is one of the cultural institutions in Yogyakarta, which has a classical music concert program. The purpose of this study is to describe the history of Karta Pustaka and organizing classical music concerts, the concert format, and its role in supporting classical music education in Yogyakarta. The method used in this study is qualitative research with historical and musicological approach. The data are collected by using interviews, documents and observations. Data were analyzed using qualitative descriptions technicians. The results showed that Karta Pustaka as cultural institution has become a classical music media which has a supporting role in classical music education in Yogyakarta. The classical music concert program and classical music workshop held by Karta Pustaka information and knowledge for the students and people of musical art in Yogyakarta. In addition Karta Pustaka also acts as a forming media and the development of consumer's classical music tastes and styles in Yogyakarta.

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Keywords: karta pustaka; classical music education; and classical music taste

INTRODUCTION

For most people, classical music is one type of music that is not easily understood and appreciated (Riadi, 2008). Even classical music is considered as boring and causing drowsiness, because it is difficult to understand. It takes time and learning to understand and appreciates classical music. Therefore, people assume that classical music is a consumption for intellectuals and educated, who are able to understand and appreciate it better.

Classical music in Indonesia is a musical genre which is rarely shown and performed for people in general. Unlike pop and dangdut which are heavily performed in public. Prof. Andre de Quadros, classi-

cal music expert, states that the medium for classical music appreciation in the community is low (Marselia, 2007). Classical music is rarely shown on television and radio. Classical music is usually shown in the media for special events such as Christmas or New Year, and only in some particular media.

Although classical music in Indonesia are rarely shown in public and rarely aired in the media, there are still fans of classical music. Classical music education in Indonesia is also growing. Many people study classical music formally and informally. Some Indonesian universities also have departments or courses that teach classical music. In Indonesia there are also several vocational schools of music. Classi-

cal music education in the form of informal music lessons are also a lot in Indonesia. This fact is a bit contradictory, because classical music is rarely shown, but Indonesian peoples interest in classical music study can be summed up to be quite high.

Classical music conditions above are also occurred in Yogyakarta. Concerts and classical music performances in Yogyakarta has less frequency compared to pop, dangdut, or rock. Nevertheless, in Yogyakarta there is a music vocational school, namely SMK N 2 Bantul. The two public universities in Yogyakarta also have a music department, which are Institut Seni Indonesia Yogyakarta and Universitas Negeri Yogyakarta. In addition, there are many music courses in Yogyakarta that have classical music program. It suggests that in Yogyakarta, the interest to learn classical music is quite good.

In the midst of popular music industry and popular music media that flooded the music market, it turns out there is a media featuring classical music in Yogyakarta. Media that has a regular program of classical music in Yogyakarta is Karta Pustaka Cultural Institute. This media played a role in the existence and development of classical music in Yogyakarta. The media has a mission and vision to popularize and educate the people of Yogyakarta about classical music extensively.

Karta Pustaka with classical music concert programs in Yogyakarta today becomes an institution that is consistent in the implementation of classical music. As a media of classical music in Yogyakarta, Karta Pustaka has a role in supporting classical music education world. It also became a media that foster and develop the tastes and styles of classical music consumption among the people of Yogyakarta.

METHOD

This study is prepared using qualitative methods. This Qualitative research is trying to find the basis and theory, descriptively. Qualitative research is also more concerned with the process and limit the

study by focus (Moleong, 2000, p. 27). The research was conducted by interview, the informant Karta Pustaka director as the main speaker. It is also conducted by interviewing several students which are classical music enthusiasts of UGM in Yogyakarta.

The method used in this work is qualitative research methods analysis-descriptive. The method of analysis - descriptive qualitative research produces descriptive data, in the form of the written word and spoken by the people who become the object and whom behaviors are able to be observed. This study leads to background and studied individual holistically. So it does not isolate the observed individual in a variable or hypothesis, but saw it as part of all (Moleong, 2000, p. 3). Analysis-descriptive is a form of a depiction from the results data gathered in the field, both oral and written, and then analyzed as the conclusion of the study (Kartono, 1996). This study was committed to the description of the experiences of the studied object. Researchers trying to get into the world of conceptual object under study, and then to understand and to appreciate how an understanding can be developed by them around events in everyday life.

The subjects of this study are Mrs. Anggi Minarni (Karta Pustaka director) as the main informant. Interviews are also conducted toward several classical music enthusiasts students of UGM in Yogyakarta. They were selected randomly. The students who were selected as the study object or informants come from various fields of study, both social study program and exact study program. In addition, the informant came from different social and economic status. The informants who are selected are UGM student who really likes classical music, often watch a classical music concert, have collections of classical music, and actively engage in activities related to classical music. The informants also have the ability to play classical music, in the form of vocals, violin, and guitar.

The Data gathering technique was done by in-depth interviews. With in-

depth interviews, so a complete and detailed information can be obtained. While the data analysis is done by reviewing the information or data that has been obtained, whether derived from interviews, observations, or from the study of the documents. All obtained data were then summarized and categorized according to the problem and study objectives. The categories that have been classified are then constructed by qualitative approach into description, which are analyzed and concluded.

RESULTS AND DISCUSSION

The History of Karta Pustaka and Classical Music Concert's Implementation at Yogyakarta

Karta Pustaka is a non-profit foundation which was established in 1968. The founder of Karta Pustaka was Elisabeth Theresia Vania de Brata, Dick Hartoko, SJ, Luve, SJ, and Supoyo Padmo Diputro. The managers of Karta Pustaka come from educational and cultural background, among others Prof. Dr. Sardjito, Harya Danutirto, Kasmat, and are currently still serving Mr. and Mrs. Kunto Wibisono. Karta Pustaka stands with the support and cooperation of the Embassy of Netherlands (Sitowati, 2009, p. 123).

Karta Pustaka was established with vision, mission and purpose to strengthen the friendship between Indonesia and Netherlands through culture. It also supports education in Yogyakarta through facilities owned and activities held by Karta Pustaka. The activities which are organized by Karta Pustaka cover three areas, namely library, Dutch language courses, and art and culture activities. Arts and cultural activities include musical performances, dance, art exhibitions, discussions, and art performances, which is beneficial to the community. Karta Pustaka's operational funding comes from the Dutch Embassy, donors, and contributions from members of the Karta Pustaka library.

Classical music concert is organized by Karta Pustaka since 1970. Classical music concerts held by Karta Pustaka was

initially located at Wisma Meister Djodi Gondokusumo on Jalan Sudirman. In this place the whole art and cultural activities organized Karta Pustaka was held, from 1970 to 1990. Because the contract with this place is finished, then the place of the concert was moved to Widya Mandala building. The building is located in Kotabaru, the situation is noisy and crowded, so it is not convenient for classical music concerts. One of the organizers of Karta Pustaka is the General Medicine Faculty's Dean of UGM, he offers UGM General Medicine's Auditorium to Karta Pustaka as classical music concert place.

The location of UGM General Medicine's Auditorium is strategic and the building itself supports implementation of classical music concerts. Because of that, from 1992 to the present Karta Pustaka music concerts is held at this place. When viewed from inside the concert place at UGM, that there is an impression of exclusive and elite, such as the attached image of classical music today. But according to the Director of Karta Pustaka, the selection of classical music concert place does not intend to give the impression of exclusive and elite.

Incidentally UGM General Medicine's Auditorium has a nice building, supported by good acoustics for classical music concerts. The location itself is comfortable, not crowded, in the city center, and close to centers of education. These factors are the main reason for choosing the UGM General Medicine's Auditorium as a venue for Karta Pustaka's classical music concerts. According to the Director of Karta Pustaka this is not a reason to make them selves exclusive as the place belongs to UGM.

Jazz then was also held by Karta Pustaka, as people of Yogyakarta hasan interestin jazz music. At the first jazz concert was also held in the UGM General Medicine's Auditorium. But since 2007 jazz concert was held in the auditorium of Atma Jaya University, due to the demand from Atma Jaya University it self.

Musicians who play in Karta Pus-

taka concerts are chosen Netherlands' musicians. They are the best professional musicians and have high quality. The musicians, who perform at Karta Pustaka, in addition to the original Dutch musician, are also some musicians who come from other countries but settled and worked in Netherlands. There are also musicians from other countries who won the classical music competition held by the Netherlands government.

The musicians who perform at Karta Pustaka's concerts are funded by the Dutch government. The musicians who are invited to the concert knows that the concert at Karta Pustaka is for cultural mission. They receive a stipend from the Dutch government for concerts and workshops. But the amount that is paid for concerts and workshops are far below their standard rates if they perform in concert and commercial workshops. Musicians payment, accommodation costs from their country to Indonesia, administration, and permission from the Ministry of Foreign Affairs are taken care of and covered by the Dutch Embassy in Indonesia. While Karta Pustaka manages concert permit and accommodation costs for the musicians in Yogyakarta (Sitowati, 2009, p. 125).

Although the musicians who hold a concert at Karta Pustaka mainly Dutch musicians, but occasionally, there are Indonesian musicians who are invited to hold a concert at Karta Pustaka. The Indonesian musicians who are invited has high achievement and quality. Karta Pustaka always holds a concert music of the best and high quality musicians.

Preparation and administration to hold a music concert at Karta Pustakais conducted one year earlier. Even for a very famous musician, it takes two years earlier. The Netherland Embassy in Indonesia each year provides a list of activities and art performances to Karta Pustaka. Then Karta Pustaka chooses activities and art performances which are appropriate and useful for the people of Yogyakarta. There are several Dutch cultural institutions in Indonesia besides Karta Pustaka, among

others are, in the cities of Jakarta, Bandung, Semarang, and Surabaya. These institutions also received an offer and cooperation of Netherland Embassy in Indonesia. The Dutch musician invited and funded by the Dutch Embassy in Indonesia, held concerts in several cities at the same time where there is the Dutch Cultural Institute.

The frequency and amount of the concert at Karta Pustaka cannot be determined every year. Because the activities and arts performance is determined by Dutch Culture's counselor. They have a culture and arts recognition program themselves. The concentration of the type of the culture and art which are displayed also varies every year. If the counselor is a music lover, then the frequency of the concert program becomes high. But if the counselor does not like music, then the music concert program becomes low in frequency.

Culture and arts recognition program of the Netherland Embassy itself, among others are, in the form of art, dance, music, traditional arts, cultural heritage, literature, literary, and culinary. Because it has a lot of programs, the program schedule should be shared in every field. In addition, Dutch culture counselor's interest affects the number of the programs. If Dutch culture counselor like music, then the music concert program becomes many. If the Dutch culture counselor does not like music, then numbers of music concerts become less.

Before 2000, almost every month classical music concerts are held. At least there are eight programs of classical music concerts hold by Karta Pustaka. But after 2000 the number is reduced the Netherland Embassy. According to the Director of Karta Pustaka, after 2000 there are many other cultural events which are organized by the Netherland Embassy as an introduction and friendship program. Because of that the activities are much more in the form of books related programs which are related to Netherland books. So the music concert program from Dutch Embassy is reduced. In addition, the concentration of the culture is 'heritage'.

Classical Music Concert Format Karta Pustaka Yogyakarta

The form of classical music concert at Karta Pustaka is made to be not stiff or formal, in contrast to the classical music concert standard format. If the standard classical music concert attendances should wear formal clothing, namely suits and evening gowns, the audience at Karta Pustakakan wear any clothes. According to the Director of Karta Pustaka (Sitowati, 2009, p. 127), the audience may wear torn jeans, T-shirts, and flip-flops. These conditions are not forbidden for Karta Pustaka.

The event was also held with a friendly, warm, and informal atmosphere. This is done to adjust to the culture of musical performances in Yogyakarta which is relaxed. The culture of *watching* in Yogyakarta is different with the culture in Europe. In Yogyakarta *gamelan* and *wing* can be watched while eating and drinking, sitting cross-legged, with kinship atmosphere. So Karta Pustaka also does not make the concerts as formal as concerts in Europe. If the seat is full and there are still audiences who have not got a seat, they are permitted to sit on the ground in front.

According to Hauser (1974, p. 550), high art tends to only be enjoyed by the cultural elite and the like. In general, there is high demand in the high art that the art has a high aesthetic value. Second, folk art usually enjoyed by rural agrarian society. But in folk art, it is difficult to separate between creators and connoisseurs of art. Because folk art is collective result, although initially it is generated by individual. Folk art is the creation of individual who belong to a lot of people. Folk art in general is not required to have high aesthetic value, because it is spontaneous.

Because of the differences in the essence of high art and folk art, then the procedure is also different. In high art, music are seriously and formally performed. While in folk art, performances are more relaxed, familiar and familial. Both of this cultural watching procedure are adopted by Karta Pustaka in their format of classi-

cal music concert.

Although the classical music concert and the atmosphere is created to be not too stiff and not too formal, but still there are watching rules that should be applied. The rules, among others are, it should not be noisy during the concert, cell phones must be turned off or silenced during concerts, applause should only be given when the musician finished playing a song, and audiences should not eat and drink during the concert.

Not all audiences are accustomed to watching classical music concerts and understand the rule sets. Therefore, before each concert begins, the rule will always be told to the audience, before the musicians perform. To make the atmosphere less formal, the host tells rule as informally as possible, not formal, not stiff, and with a few jokes. Usually musical concert emcee at Karta Pustaka is Ms. Anggi, Karta Pustaka's director herself. The emcee sometimes announced the rules with funny languages so that the audience does not feel dominated. A warm and friendly atmosphere is created like watching culture in Yogyakarta.

Classical music concert format at Karta Pustaka is also made like that to eliminate the images of classical music in the society. All this time the images of classical music in the society is top class music, old man music, it is boring, and the music is elusive. With a cheap ticket, informal and not stiff event format, then the public will accept it easily.

So far, classical music has an image as the music that is difficult to understand in society. Classical music was considered *high culture*, rich man's music, difficult to understand, and boring. Karta Pustaka tries to blur the image by the use of concert format. Not harsh to the audience, delivered in a way that rules are delivered easily and as fluidly as possible. So to teach the culture of watching classical music is delivered with ease.

The classical music concert format follows the standards of other types of music format. Standardization is done by

Karta Pustaka is in its presentation. Standardized presentation of classical music concerts is the same as the presentation of other types of music in general. It is done so that people can easily accept and digest it. The standardization of a music presentation format must implement certain qualifications that are easily digested by society, which are easy and familiar like watching pop music concerts (Strinati, 2007, p. 13).

Classical Music Concert Audience at Karta Pustaka

The Audience of classical music concert at Karta Pustaka come from various backgrounds. Spectators are not only from the upper class, but all of the social classes. Although the musical concerts being held are seen as an upscale music, but Karta Pustaka will open opportunities for people from any classes to enjoy a classical music concert. Karta Pustaka does not restrict the audience only to certain circles. But the concert is aimed at anyone who wants to watch and learn classical music. So the audience comes from the bottom class up to the top class.

Karta Pustaka just tries to eliminate the exclusivity of classical music. This is done by the lack of ticket and contribution from audiences. This makes people who are not capable to watch will be able to watch the concert at Karta Pustaka. Especially for students and music majoring students who are less capable but need appreciation, they can watch and learn from the performing musicians. Classical music concert at Karta Pustaka showed no differentiation as stated by Bourdieu (1994, p. 56-57). There is no element of exclusivity, expensive, and only for the elite. By cheap concert ticket, it opens the opportunity for lower-middle class to be able to access and enjoy it.

Musical concerts of Karta Pustaka initially free. But from the inputs of several parties, it then made to be free no more. Some viewers and friends of music protest that the concert is free. They say if the concert by Dutch musician is free, if there is a concert by Indonesian musician no one is

willing to pay to watch it. So the ticket is made like that by Karta Pustakaso that if Indonesian musicians hold a concert anyone will still appreciate it. It is also made to control the number of spectators. Because when a free concert is being held without invitation, the number of viewers will exceed the seating capacity, so that the audience will sit on the floor. So then tickets are made with the purpose of controlling the number of spectators and an effort to maintain safety when there are natural disasters such as earthquakes (Sitowati, 2009, p. 130)

Although music concert at Karta Pustaka is then used tickets and not free, but tickets are made as cheaply as possible, which are affordable for all people. Currently the price of a concert ticket is Rp 10,000,00 at Karta Pustaka. The ticket price is much cheaper than pop concert tickets even dangdut music concert at *Pura Wisata*. The ticket prices are also very different from the classical music concert ticket prices in the Netherlands which are around 100 euros. The outcome from the concert ticket fee is then used to fund concerts and other artistic performances of musicians and artists of Yogyakarta.

Publication of classical music concert at Karta Pustaka is not widely performed. Information about classical music concert at Karta Pustaka is usually broadcasted in groups who is fond of classical music and become a loyal audience of Karta Pustaka. In addition, the information is also disseminated in educational institutions that have an appreciation of classical music such as ISI, SMKN 2, and UGM. Also in some places in Yogyakarta music courses. Publications made by the Karta Pustaka gives the impression that the classical music concert is for particular few who really likes and appreciate classical music. Although cheap tickets are intended for all people, but its publication is uneven and only in certain areas.

The majority of the audience of classical music concerts at Karta Pustaka are young people, especially college students. In addition to ISI students and students of

SMKN 2, viewers are also come from another college students and public school students. According to the Director of Karta Pustaka (8 September 2008), 90% of the audience is young people. Most are students, but there are also a lot of teenagers. Especially when the musician is handsome, young female audiences become many. Incidentally, on the ticket and concert posters of Karta Pustaka has always displayed the musician photos. The physical appearance of musicians turned out to be a special attraction for spectators at Karta Pustaka. Classical music concerts can not only be enjoyed by the essence of classical music performance, but the physical appearance is also one of the factors that can influence and attract the audiences to enjoy classical music concerts.

The Role of Karta Pustaka As a Support in Classical Music Education of Yogyakarta

Classical music is chosen as the main focus with the aim of supporting music education in Yogyakarta. In Yogyakarta there is High School of Music named SMKN 2 Bantul and the Academy of Music, now Institut Seni Indonesia Yogyakarta. Because who studied there learn classical music, the students need support in the form of classical music performances from musicians who are professional and competent in classical music. Because the mission of Karta Pustaka is to support education, classical music is chosen (Sitowati, 2009, p. 12).

Classical music concert program at Karta Pustaka become support for students and musical art students in Yogyakarta. As students and college students who works in the field of classical music, they need some mediato train their appreciation of classical music. Bourdieu says that the appreciation of art requires a long learning process and not just a momentary impression alone.

“A work of art has meaning and appeal only to people who have cultural capability” (Bourdieu, 1994, p. 2-3).

The above cultural capacity is the ability to assess and understand a work of art. So it can be concluded that the ability to appreciate the classical music is a form of cultural capabilities. By watching a live classical music concert, the students and college students of art can gain a lot of musical knowledge and insight on how to play a good classical music. So their appreciation ability, assessment, and understanding in the works of classical music is increasing.

Educational mission of Karta Pustaka Yogyakarta is not only conducted by organizing classical music and jazz concerts. Musicians who are invited to play at the concerts also provide workshops for students, college students, and music teachers in Yogyakarta. Usually before or after the concert, musicians will give workshops. The one who is invited to attend the workshop are ISI students and students of SMKN 2 Yogyakarta, ISI lecturers and teachers of SMKN 2 Yogyakarta. The workshop is a transfer of knowledge. The musicians share the knowledge about their respective fields of music (Sitowati, 2009, p. 125)

The opportunity to attend the workshops from world class musicians is a very valuable experience and lesson for students and college students of musical art. They gained a lot of knowledge of world class musicians who perform in Karta Pustaka classical music concert. Moreover the workshops are given by world-class musicians who have very good reputation and achievements. Experience and no knowledge gained in the workshop will be a provision for the students and college students of musical art in their studies.

The musicians who give workshops, share their knowledge, especially about their playing technique, full comprehension and inspiration in playing a work of art, and gestures in playing a work of art. Knowledge about playing technique, full comprehension and inspiration in playing a work of art, and gestures in playing music is needed by students and college students of musical art. They can apply these

knowledge in their performance. The knowledge they gain can be provisioned when they had completed the study and doing their job. They can transfer their knowledge to their students.

The musicians also share their knowledge about the history and background of the work performed by the students and college students of musical art that attends the workshop. Science and knowledge of the history and background of a piece of music are the basic things required for a player to play the classical music. Knowledge becomes supporting elements in playing and comprehending a work of art. Without knowledge of the history and background of the work a music performer cannot play the musical piece totally. One important element in playing classical music is comprehension and inspiration.

Appreciation and knowledge gained from following a classical music concert and workshop at Karta Pustaka also make the students and college students of musical art skilled music listeners, which Adorno referred to as the expert listener. Adorno makes the classification of classical music listeners, in the form of eight types of listeners (Dasilva, Blasi, and Dees, 1984, p. 67-68). The first type is the expert listener (skilled listener), is a listener who understands and knows very well about the ins and outs of the music he enjoys, so is able to judge music well, even for complicated work. They learn music or take music lessons. The second type is the good listener, the listener enjoys the music not only for the prestige, but because of the tastes. This type is able to judge, but does not quite understand the music structures and techniques. The third type is the culture consumer, the consumer culture they focus on the performance skills in performing the work. The fourth type is the emotional listener, which enjoy music as it evokes the emotional and psychological aspects. The fifth type is the resentment listener, the listener cannot ignore the developments of music and trying to follow the orthodox customs of Bach. The sixth type is the jazz fan, the happy listener. Type seventh is the

entertainment listener, which is the object of the culture industry. Last type is unmusical or anti-music.

In addition to the ability to play music, classical music listening skills are also needed for the students and college students of music department who will be working in the field of classical music. If they become the expert listener, they can assess a classical music performance which are good and which are bad. With the skills in listening to classical music, they can improve the performance of classical music according to the applied standard. The standard classical music including playing in accordance with the correct composition, comprehension and inspiration are in accordance with the history and background of the work.

Lecturers and teachers to also gain benefit from the world-class musicians. As well as the students and college students with art department gain knowledge about the music performance technique, comprehension and inspiration, gestures, as well as knowledge of the history and background of the work, the lecturers and teachers also benefit from these knowledge. The knowledge gained in the workshop become a provision for teachers and lecturers in their field of work. They can apply it to teach their students. In addition, the teachers and lecturers acquire knowledge about how to teach and convey knowledge of the world-class musicians to the workshop participants.

The Forming of Classical Music Tastes and Consumption Styles of College Students in Yogyakarta

According to sociologist Bourdieu, taste is not universal and natural. Tastes socially determined and defined by social location. It determines what is good and bad in social relations. Hence taste in music is also not universal and natural, but is socially determined and act as a social product (Bourdieu 1996, p. 56-57).

Based on Bourdieu's ideas above, it can be concluded that musical tastes are formed due to the social environment. That

social environment can be family, educational environment, friends, and social media. Karta Pustaka as a cultural institution with a classical music program can be summed up as social media that has a role in the forming of classical music tastes in Yogyakarta. With the classical music programs, classical music fans in Yogyakarta have a place for socializing. When the concert happens, the audience can interact with each other socially. This is where classical music socialization occurs among the audience. One tastemedia is a social environment. Classical music program held by Karta Pustaka forms a social environment that is the environment of classical music fans.

The social environment is in line with Bourdieu's concept which is the arena concept. Arena, according to Bourdieu is a network of relationships between the objective position in it (Jenkins, 2004, p. 124). Arena is a social environment in which there is struggle and fight for resources and access. Arena is a more or less homogeneous sphere, such as in artistic, journalistic, universities, and art. Performers included in an arena must master the codes and rules. People will not understand the strategy of the perpetrator if he does not relate to the arena, where there are positions or their standing in it. Occupant position in the arena can be either individual agents or agencies.

Based on the above, classical music fans can be assumed to be part and actors in the arena of classical music. Community and classical music events that followed by classical music enthusiasts is an arena where their positions are determined. In the arena, classical music fans should know and follow the codes and rules that are used. In the arena, fans of classical music are struggled to gain access and resources to classical music.

The existence of classical music concert at Karta Pustaka become an appreciation on musical taste containers for fans of classical music in Yogyakarta. Besides being able to listen and enjoy good classical music, they also gain knowledge of va-

riety classical music. Classical music concert at Karta Pustaka also provides a wide range of knowledge about the history of classical music, classical forms of music, composer biographies, and other classical music knowledge.

Classical music concert at Karta Pustaka in addition to presenting classical music, they also provide education about classical music. Karta Pustaka provides a transfer of knowledge to the audience. It helps classical music fans in Yogyakarta in strengthening their classical music tastes by the use of classical music knowledge. It can be said that Karta Pustaka becomes a container and means of habitat development in the form of classical music tastes for classical music fans.

According to Bourdieu (1996), taste in music is one form of habits. So classical music tastes are habits. Bourdieu's define habits as the conditioning related to the presence of a social class. Habits are the result of skills which becomes a practical action that is not always be realized, which later become the activator source in a particular social environment. Habitus is formed through a process of internalization and education. Habitus become the activator source of action, thought and representation.

According to classical music fans, they got a lot of knowledge in classical music from classical music concerts held by Karta Pustaka. According to one college student who is classical music fans in Yogyakarta, he can learn about the techniques of playing music from a classical music concert at Karta Pustaka. The others college students and classical music fans in Yogyakarta also said the same thing. They say from classical music concerts at Karta Pustaka, they learn a lot about classical music characteristic based on its time. They also learn how to make a good classical music presentation. They also become aware of the attitude and appearance of musicians on stage (Sitowati, 2009, p. 145)

Classical music concert at Karta Pustaka provides a good example of musicians who perform for the informants on how to

play classical music well. Fans of classical music in Yogyakarta, especially the people who learn in the field of classical music can see the good and correct techniques of classical music from the musicians who performed at the concert. Such knowledge then can become the provision on when they play classical music.

In classical music concert tickets at Karta Pustaka, they always write a short biographies of composers whose work is being played by musicians who performed in the concert. Further more, quick explanation of musical forms and historical background of the piece of music that is played is also included in the invitation or Booklet repertoire. That is the effect of a classical music concert at Karta Pustaka toward the informants. With a wide range of knowledge gained from watching a classical music concert at Karta Pustaka, classical music fans are more powerful in terms of its cultural capital. Their knowledge of classical music is increased, thus supporting their skill in playing classical music.

In addition to information on tickets and Booklet repertoires, musicians who perform are often explained to the audience about the piece of music they play. They briefly describe the background of the composition they play. Sometimes the musicians also describe briefly about the composer and the specialty of the composition which they play. Information obtained from the classical music concerts performer are increasing the knowledge of the informant.

Based on the results of the interviews with the students of classical music fans in Yogyakarta, Karta Pustaka influences the taste and style of their classical music consumption. Influence in terms of knowledge and information on classical music, playing examples and good techniques of classical music, also gesture and attitude in playing classical music. All the knowledge gained from these media influences the informant classical music playing capabilities. They can copy a good performance from the musicians. It also may become references to classical music performances

for the informants. With the knowledge gained, then they can express the classical piece of music they play better (Sitowati, 2009, p. 147).

By watching live performances of classical music, classical music fans can see the musicians performance, along with techniques, gesture, and expression in playing a piece of music. Because it can be seen directly, then this knowledge can be directly absorbed and practiced in their musical activities. All the information and knowledge gained from a classical music concert at Karta Pustaka, are being applied by the informants in the classical music field that they study. Especially in terms of playing technique, gesture, the way to play a piece of music, and the concert format (Sitowati, 2009, p. 148)

The factors that make up habitus internalization and education (Bourdieu, 1996). By watching a classical music concert, the fans gain a variety of knowledge. Knowledge is part of education in the forming of classical music's habits. Besides the habits to watch and the preferences of classical music are a form of internalization in the development of classical music habits. Informal learning from watching a classical music concert at Karta Pustaka develop appreciation abilities of classical music as well as strengthen their tastes.

According to Bourdieu (1996), habitus uniformity within a group is the basic difference in the community's lifestyle. Lifestyle is part of the everyday social life of the modern world, in the form of action patterns that distinguish one person to another (Chaney, 2004, p. 40-41). Classical music concert for fans of classical music has become part of their social life, which distinguish themselves with others who are not fans of classical music. They claimed that watching classical music is a necessity to support the classic musical tastes and their activities. Classical music concert becomes a necessity to complete and maintain their musical tastes. So watching classical music eventually becomes a lifestyle that supports their classical music tastes and their activities. Lifestyle in the form

of watching classical music by the classical music fans can be understood, because it becomes a means of appreciation and learning. By watching classical music, they can appreciate their taste, and provide activities and lessons for learning classical music which they study.

CLOSING

Karta Pustaka classical music media is existed until now and helped popularize classical music in Yogyakarta. This media tries to blur the distinction and creepy image inherent in classical music, by changing the default format of classical music it becomes more popular and not rigid. This media also featured cheap classical music, making it affordable for all. Classical music concert Karta Pustaka influence consumer taste and style in classical music of the classical music fans in Yogyakarta. Fans of classical music in Yogyakarta become an audience of Karta Pustaka's classical music concerts.

Classical music program hold by Karta Pustaka has a role in supporting classical music education in Yogyakarta. Students and college students gain knowledge and appreciation by watching classical music concerts hold by Karta Pustaka. Another Karta Pustaka role in supporting classical music education in Yogyakarta is holding workshops from musicians who performed in the concert. With the workshop of the world-class musicians, students, college students, teachers and lecturers gain more knowledge about classical music.

Karta Pustaka provides any kinds of knowledge to the fans of classical music in Yogyakarta. The most influential media in forming consumer tastes and styles of classical music 's fans in Yogyakarta are Karta Pustaka. Because the classical music concert featuring live performance, a lot of fans are acquiring knowledge in form of

techniques, gesture, attitude, and comprehension of classical music.

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