"When The Girls Getting into Hip-Hop Music" Indonesian Youth and Hip-Hop Music Consumption In The Internet Age

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Abstract. This paper explored Indonesian young girls' conceptions of musical tastes related to the context of musical consumption in the internet age, in particular how they utilized the internet in which they interacted with, in an effort to get access and to listen to Hip-Hop music, and how they constructed their own narratives as well. Further, it explored the role of the internet in mediating the relationship between girls and Hip-Hop music nowadays. How the internet reshaped the musical taste of Indonesian young girls in particular their understanding of Hip-Hop genre. How this triangular relationship between young people, music, and the internet represented a strong respond of young people dealing with the changing of context. The research used Cultural Studies perspective. Data was gathered from participation and in-depth interview of daily activities of Indonesian girls from different provinces, who had been engaged and consumed Hip-Hop Music from the internet. Results of the research showed that in the internet age, mostly subjects of this research were able to redefine their musical tastes, not merely following conventional definition of genre based on technologies they used. The hierarchy of musical taste including the choice of intra genre in Hip-Hop Music was getting blurred in the internet age. It gave some opportunities and spaces for the subjects doing some exploration more on multiple songs of Hip-Hop, engaging deeply with artists and songs that they adored, and also expanding their knowledge related to Hip-Hop. The profound engagement with the internet contributed to reshaping the subjects taste on music especially how they conceived and perceived Hip-Hop music in which has been underwent stereotyping in dominant culture for decades. The new engagement broke down the social taboos and helping the subjects in reformatting their identities in the midst of technological changing rapidly.

Keywords: configuration of music, Hip-Hop, musical preference, musical taste, repertoire

1 Introduction

Internet established in Indonesia since 1990. It is accessible to the public around 1994. As a new medium, it is growing rapidly now. Even, it is along with other multimedia devices such as Smartphone dominate the technological landscape around the world including Indonesia. According to the data provided by Selo (2017), the penetration of the internet growth in Indonesia increases rapidly from approximately 30 percent in 2004 to 42 percent in 2006. Further, Selo claims that 46.6 percent of the internet access in 2016 occur via mobile phones and 31.1 percent of users had approximately 2 GB of data packets per month.

The Smartphone penetration among the mobile phone users increases to 53 percent in 2017 with a total of 103.6 million users. In fact, the emergence of the internet in the context of Indonesia have penetrated daily activities of people nowadays including Indonesian youth activities within producing, distributing and also consuming music. In the consuming arena, most of Indonesian young people are usually like to spend times, in the midst of their daily activities to connect to the internet and other digital technologies. They like to consume music from apps such as YouTube, Spotify, Resso, Gudang Lagu and etc. Their interconnectedness more or less has altered the relationship between them, music and technology sharply. One of many is the interconnectedness between Indonesian young girls and Hip-Hop music in the internet age now.

Hip-Hop music is one of American popular musical ideoscapes (see Appadurai,1990). It has million fans around the world, including in Indonesia. It comes to Indonesia around the late 1980's. It popularized as youth music through working collaboration of the Indonesian middle-class workers namely artists, record labels, and also mainstream media such as television, radio and magazine. It was fueling some controversy in its beginning of dissemination, regarding its content either musical lyrics or style of performance in which valued by many parties including New Order regime at the time is as impolite. It is one of the very commercial genres among Indonesian pop music for a decade since 1990's to 2000's, however, it was pretty much silent of fans comparing to other genres (see Bodden, 2005). As a genre, it used to be stigmatized as music of the masculine, sexism and misogyny. Therefore, it did not have many female artists or fans during that era. The stage was often empty of audience whenever its artists doing performance. However, that time was over, while the new era is coming.

The inception of internet in Indonesia has been brought many changing in the scene of Hip-Hop music, in particular its relationship to the fandom. Hip-Hop scene is rated as one of the commercial genres as well as the super-hot genre on the internet with million young fans basis in Indonesia now. Different from the past, the fans are not solely dominated by young boys at this time. Many young girls have been commencing to take part as the active fans of this scene now. The percentage is getting higher and higher every year.

Indeed, it is a new phenomenon. They are mostly trying to optimize the use of technology devices while integrating it to the internet to enjoy the music. One can easily carry devices into her personal spaces such as in bedroom or in the bathroom. Of course, this will provide much time for her to interact deeply with it. The deeply interaction experience potentially able to reshape how she listens to, how she finds meaning in music but also how she (re)defines her musical taste.

Further, the practice is able to lead many girls depicting desires to create their own new ways within organizing their online music, in which all those are potentially alter the means of their musical preferences and musical taste. This paper elaborates in the first section the narrative related to the changing of musical consumption mode which occur in the internet age. Furthermore, it elaborates the frames of musical tastes or repertoire of preferences of the subjects, concerning to their narrative of being engaged with the music for many years.

Aim and Question of Research

This paper explored the concept of musical repertoire of preference related to musical taste of Indonesian youth represented by Indonesian girls as regards to the consumption of Hip-Hop music in the internet age. How did Indonesian young girls use the internet in which they interact with, in an effort to access and to catch to the music, particularly to shape repertoire preference and musical taste and their narratives as well.

2 Methodology

This research used a Cultural Studies perspective, by using the new ethnography approach in which located within Dialogic Validity approach as the main approach to collect data. Saukko (2003, p. 20) mentioned that Dialogic Validity evaluated research in terms of capturing the lived worlds of people being studied truthfully. Whereas New Ethnography which evaluates research in terms of how well it manages to capture different realities. New Ethnography then tries to study people's lived lives in a way that would do better justice to the way in which the people see themselves and their worlds.

This research explored the capacity of internet in connecting Indonesian youth, and Hip-Hop music nowadays, by accentuating on the triangle connection status of youth, music, and the internet. It seems that the connection is getting stronger than before, as the result of making dealing process done by young people with the changing of context that occur around them recent times. Data were randomly collected from participation and in-depth interview of daily activities of subjects who have been engaging and consuming Hip-Hop Music from the internet through various apps. Subjects of this research live in different provinces namely Yogyakarta, Ambon, and Sorong, West Papua. They have been consuming Hip-Hop music for couple years.

Framework of Theory

One of the central issues within analyzing the consumption of music is taste. Nowak (2016, p. 99) formulated taste in three different category namely musical preferences, musical meanings, and listening practices. Those three components are the key to one who wants to understand the musical consumption process. It is probably having discrete conceptual annotations and inferences. However, it is pretty much depending on the subject stem of the analyses and the methodology used. Instead of being fixed, the concept is still blurred.

Nowak's notion of the taste above is the key notion used in this research in order to grasp the ground reasons why Indonesian youth favor the music they listen to. Further, it is also used to reveal how they utilize it and ally with it, and how they are overwhelmed by. Indeed, taste has been studied by many of Indonesian academicians in the last four decades. There are many references scrutinized the subject within the studies of popular music and culture in Indonesia. One of significant results appears from those references are most studies points out that Indonesian youth musical preferences or taste in consuming any kind of music often have strong connection with their social cultural setting of life. It is pretty much intersecting with their social status (see Wallach, 2008).

However, the claim is questioned because of its development lately. It is greater due to the emergence of both musical digital technologies and the internet as the new media. As the result, those have been altering the connection of both Indonesian youth musical preference and their social status. It tends to be getting weak and change over time. On the contrary, many Indonesian youth are frequently situating their taste contingent on the issues of social and cultural overtone regarding to the music, the aesthetics, and the agencies.

3 Findigs and Discussion
3.1 Rethinking Indonesian Youth Musical Consumption Mode in the Internet Age :

A Lesson of Hip-Hop Music

The advent of both the internet and the mobile phone device which accelerates exponentially has some important roles in youth culture. As the mobile phone device becomes

completely upgraded to become the Smartphone and integrated with the internet, it controls most of the musical practices and also soundscape of young people. It turns the direction of young people within defining the borderline of their personal and common life.

Further, it is also providing some chances for them to make deal with the domination of parental culture and private exploration. If we take look to Indonesian context particularly during the late of 1990's and the early of 2000's, there many Indonesian youth who used to consume music by listening to records through Walkman and MP3 connect to tape in their own rooms.

Further, the activity often functioned as a personal coping mechanism vis-a-vis to social pressure that they get when they're out of home. Often, musical times, somehow, been being 'me time' to escape from the routine, get into the sound world, engage with their favorite music and artists that composed the self. These habits continued by listening and watching music from video compact disc and digital video disc devices together with other members of family in their living rooms. Many perceive those activities more or less have created good mood and kept desire, even contribute to create personal memories. In this sense, then Indonesian youth of today and at that time have much in common.

However, what make they differ, is that the digital technologies including the internet and the Smartphone postulate kind of intimate social interaction between an artist and his/her fans. In the past, a fan just can listen to his/her favorite artist songs without having a deep interaction with. However, it is insufficient in this internet age. A fan is not just listening to, but he/she also expects to have sense of acquaintance and affinity to his/her favorite artists on emerging social media platforms and apps such as YouTube, Spotify, Resso, Gudang Lagu, Joox and etc. It happened also in vise versa. By engaging and attaching to favorite artists and songs on apps, a fan constructs his/her own online musical repertoire of preference and make some distinction on it.

Every app has its own algorithm. It commands a continuing impulse of both artists and fans to have similar interest to chase one and another. An artist must make an effort to reach out to his/her fans personally on media. Why? Music with enormous genres and sub-genre is available online on internet. It can be consumed widely by fans. Of course, this perpetuates a high contestation for fans in which rated now obviously on social media apps for music. The circumstance of course produces such new mode of online consuming circuit in which artists and fans are struggling together to influence one and another.

Speaking of musical consumption, then the advent of internet has brought some changing within fans consumption mode, in particular fans of Hip-Hop music in Indonesia. As stated above, in the internet age, fans of Hip-Hop music are not just belonging to certain gender. Since the internet and musical apps are open and easy to be accessed, then everyone has potency to become a fan, as occur to subjects of this research. Mostly are known nothing of the music during the pre-internet age.

However, it is changed drastically when the internet coming. Many subjects have been getting access to and being listening to Hip-Hop music actively through the smart phones that they have. Many claim that it is easy to listen and to organize songs and artists that they like throughout it. They can do it wherever and whenever they have time. Further, they also feel being more intimated and having privacy while they listen to it directly from the device that they have.

Indeed, in the recent context, the sight of an Indonesian girl wears the earphone injects to her Smartphone while listening to her music which provided on apps is at some point not a symbol of social insulation. For girls, this practice is often seen as the way to distinct selves; to have deeper intimacy, to build affinity, and to make some private dialogue with the self.

Furthermore, it is also pretty much link to the desire to share musical tastes, and to involve in the social interaction which mostly take place within the musical fandom community on the internet. A girl has big control over the music that she listens to including whether she wants to share it or not. Through perpetual contact, she focuses on the concept of the social within the music as her future listening practice of the music on the internet. In that so, then the aspect is valuable in the growth.

In addition to, Indonesian girls are also able to foster the switch of how they categorize music in the internet age due to the enormous access they get to the music online. Of course, it transforms the musical perspective of the girls. Their recently musical activities disclose a new technique so called Folkonomy. It is a technique to classify and to organize online content into distinct categorizations (Nowak, 2016, p 30). It extends the previous technique that pretty much ally to genre. The technique works to redefine the rigidly musical taste definition determined by genre distinction. Indeed, it is favoring a culture of eclecticism, in which will be discussed below.

3.2 Social Classes versus Personal Interest: Indonesian Youth Musical Repertoire of Preference Changing in the Internet Age

As I mentioned, Nowak (2016) refers musical taste into three components. This section elaborates the trilogy of musical taste through Indonesian girl experiences of consuming music. The notion of musical taste is complex. There is not a single definition or formula while we come to its interpretation recent times. There millions of people including artists and fans who formulate their own understandings of what musical taste is. Some interpretations are operated and circulated through media including the internet.

Somehow, it is often utilized as a source to compete musical values. When we talk about musical taste in Indonesian context, then it is better for us to see first what popular music is, because it has strong relationship with Indonesian youth musical preference and their making meaning process.

Bennett argues: Popular music is often quite literally read off by popular music theorists as a mirror of reality. In that regard, theories drawing on quantitative analyses of music taste intertwine social variables and aesthetic affinities for particular music genres (Bennet, 2008, p. 421).

For some reasons, the statement is working when we talk about Indonesian youth, in particular girls' musical tastes. Most Indonesian girls adore popular music as their preferences. In the past, it had been seen as a code of the social stratification in which social status and position were the most concern for very long times. Indeed, the musical preference was a distinction. It enacted social relationship.

Further, the composition of many Indonesian musical tastes in the 1990's revealed a captivating scheme of who listens to what music. Someone who preferred Dangdut probably occupied the lowest position and status. Dangdut stereotyped as the music of the working class (orang kampung). People used to discriminate others socially just because of the musical preferences' difference.

Hip-Hop music scene and its fans are often getting trouble because of it. Drawing of the inquiries of cultural practice that I have done in the early of 2020, the research results showed that the interest of Indonesian youth for musical taste has transformed. Similarly, the musical consumption practice of Indonesian youth has developed in their everyday lives, specifically among Indonesian girls showed by young girls who live in Yogyakarta, in Ambon, and in Sorong, West Papua.

In terms of repertoire preferences, I observe a shift occur among Indonesian youth in defining their musical taste. Its definition changes over from the social class stratification to the personal interest classification. It is a clustered in which the difference lay down much more on the ability of the girls to short the music in the eclectic way. They are more individual within maintain their popular music contemporary. Certainly, it differs from the previous cluster of the eclectic-popular classic.

Nowak (2016) defined it as younger generations' quasi-disappearance of dominant social meaning of music oppose to the dominant culture. Following the research, most of Indonesian girls usually consume various popular musical genres such as underground music, jazz, pop music, rock, hip-hop, dangdut, EDM music and etc. There is no single preference. The circumstance inquired the status quo of the musical genre and its social connotations in which often associate based on social classes. The taste is based on the personal interest.

At the end, this consumption practice shapes such a dynamic making meaning process to define genre they adore. In case of Hip-Hop music, then the practice lead young people to shape a qualitative eclectic process within selecting the music. It echoes so much through the subjects responds. As the instances, Diana – a 20 years old, adored to the best of everything while listening and listing her online music. She said that:

"I like the best of everything. I like to filter songs from all genres that I like, following my own evaluation" (Diana, February 2020). Diana preferred to select music that provoked her sensibility. She didn't discriminate the music fundamentally based on the genre the music hold to. It is related to how it satisfied her. Other subjects namely Dita – a 19 years old, and Ella – a 17 years old offered similar types of description of their musical tastes:

"I think my taste of music is very broad and bit crazy. I know what I like when I hear it, and if I don't like it. It is very hard to say that I am discerning when I have for example 200 songs in my library. I just listen to good music. I use YouTube to rate music and organize my files. From all those, I have a number of Hip-Hop Collections in which few songs are Indonesian Hip-Hop. For sure, I don't know why Hip-Hop is at my top chart of file… I just love to hear artists sing songs like what they do. I like lyrics of song that perpetuates everyday life situation through a kind of criticism language" (Dita, March 2020).

Dita mentioned her musical taste configuration primarily based on the amount of content she had. She didn't pay attention to what kind of genre the music pertains to. It wasn't similar to Ella. She delineated her preference as quite demanding. She identified her favorite artists of Hip-Hop based on her approach toward the music. She acknowledged that her taste of music consisted of listening to 'whatever is on the internet'. She claimed that:

 "There is no role to be a loyalty in music, therefore you don't need to stay just in a genre…what you need is just to explore it more… in the beginning, I didn't like Hip-Hop for sure, I guess it was because of my family influence on music preference. You know, most of my family members prefer to both Pop and Jazz genres…when I had access to internet several years ago…then I found interesting to hear Hip-Hop…in the past, it was sound very strange for me even it was a kind of taboo to be listened in my family…but now no longer! I found very passionate to listen the music…I love the beat, rhyme and also lyrics… it gives me a kind of energy to face my everyday life as a girl" (Ella, March 2020).

It was very interesting when Lina (20 years old) gave her opinion related to kind of music she adored to. According to her:

"It is a hard question. It depends on what mood I'm in. You know sometimes I like listening to old 90's stuff, it reminds me of growing up and something I guess, and then it's hard to say. My favorite music is complicated, it depends on my mood for sure... if I am sad then I tend to choose pop stuff, and if I am happy then I like to listen rock, funk or hip-hop stuff. I rarely stay

loyal just for one genre…if I am getting crazy of my works, then I like to listen to hip-hop songs….you know hip-hop is cool now! I love the way the artists tell about reality and how they do critics...that may be hard to be done in our daily life because of so many things. If you asked me what the most sub-genre that I like in hip-hop then I prefer to choose the hard core one. Do you know why? I really like their braveness to telling something! That's all…..Eminem, KRS one, Jay Z, NAS are my Western favorite artists….whereas in Indonesia, I still couldn't determine the one I like…however I enjoy their music" (Lina, March 2020).

Lina used the term 'eclectic' and listened to a bit of every music genre. She listened to nothing in particular. Both Dita and Lina shared similar passions for music. The examples of Diana, Dita, Ella, and also Lina reveal that the notion of being eclectic within the practice is tested in a qualitative capacity. It is also varied in understanding and meaning. Of course, the specificity of their taste for, and relationship with music have questioned the definition of musical taste.

Regarding Indonesian youth repertoire of musical preference, then one way to portray it is that by addressing the question of what music they abhor and feel opposed to. Results showed that few of them tended to pin the music they abhorred among music they adored. For an example, Mia (18 years old) stated, "I don't like Dangdut. I don't like it at all. I don't know why? I feel uncomfortable when listening to Dangdut. Yah I know, Dangdut is much better now, but my ears still couldn't negotiate with the genre. However, I add it once or two into my list of genres on my YouTube channel" (Mia, March 2020).

She included in the abundant genres of music in her repertoire of preferences. Her preferences were ranging from hip-hop to EDM music, from pop to metal music and etc. Her musical preferences were listed following her mood. In line with some explanations above, then we probably could see that the hierarchy of musical taste process still operates. However, Indonesian girls try to blur it. They somehow consider the music that they assume good and legitimate and vice versa. To keep a strong picture of their repertoire of preferences, the girls sometimes dare to identify and classify the artists that they abhor to the bottom of the hierarchy of their favorite preferences. Preference tolerance then becoming the solution toward the music that come up to their saving list in their online accounts.

Furthermore, in Mia's case, the technology of music offers the prospect to warrant her daily involvement to music that gives her good impact. At the same time, it helps her to reduce intensive form of interactions with her some abhor music. Mia mentioned that she has ceased to care so much on the mainstream pop. She has been ignoring it for couple years. In turn, she is passionate with genre such as Hip-Hop. This genre put her on the fire for life. Further, she doesn't really get rid of the music that she gets annoy of so much. She assumes it as the noise representation, even when she assumes it insufficient to her both emotional productivity and taste at the time (Mia, March 2020).

She still can-do interaction with the music that she dislikes. She intends to maximize the control over what content she consumes. From all those experiences, it seems that the emergence of the internet opens up to tolerance in particular within musical taste among Indonesian girls. However, tolerance cannot be read solely as adoring everything. In fact, it intersects with the practice of ignoring, blocking away, or avoiding disliked music. Those can fall within the values of tolerance in which Indonesian girls commonly develop towards music, instead of adopting the musical distinction logic. In addition, through these strategies of control, Indonesian girls are able to renegotiate their taste to hear the music that they disliked. It can make them being indifferent easily to it.

While extending on Hip-Hop as the music in which Mia adored, she revealed her detail of repertoire based:

"I really get into hip-hop, maybe it is just because I love its simple structure. I found its structure is uncomplicated, so I can imitate it easily. Another thing is that themes are not making me getting bored. There many hip-hop music either Western or Indonesia in particular hip-hop from Papua that I'm interested in. I'm opened to all whether fast or slow. I like Eminem, KRS One but also Papuan group of hip-hop. I hear music depend on my mood. I use music to accompany my daily journey doing many things. So if I work out then I might prefer to choose upbeat music. If I am hectic on projects or whatsoever, I will choose something different. I have all in my musical library just depending on my mood.

Mia interpreted the music throughout the presence and the absence of certain music in her repertoire of preferences. She also interpreted those in term of how she could associate it with her daily context, and how she utilized it as a source. In the case of the music she rejected, she still maintained the tolerance on it.

Generally speaking, the notion of taste has been assumed both as the sum of what people declare including in their repertoire of preferences and as the researcher's interpretation of what it means (Nowak, 2016). It is remains vital to look into the reason due to Indonesian girls preferences of music. Again, Diana is the young girl who adored the perfection of everything. Here, I took noted how she associated her preferences to how she mediated them in everyday life:

"I find that I listen to a lot of hard-core stuff mostly. But I do have a penchant for alternative and Indonesian indie hip-hop. So these are my two streams. But I do listen to a lot of stuff in between. I like Eminem, Kanye West. I listened to the Jay Z at the time but also Indonesian indie, probably hundred times, and I still like them. It is not up to the point where I have to stop listening to it yet. I've been listening YouTube, Joox and Spotify for very long times. It's a very diverse album; there are many different sounds on it. It's easy to chill to. I listen to it at the gym as well. Those are my current favorite" (Diana, February 2020).

When I asked on what music the subjects preferred to, they were focus either on their favorite bands/artists. They also paid attention to the music they have been listening to recently. Diana mentioned hip-hop and rock as her two main flows of her core preferences. Others were just complementary. She was significant of the content that she listened to at the moment. The subjects's repertoires of preferences were created from distinct music in which meant something to them. It touched them in an unusual mode. It was associated to normative modes of listening in their daily contexts.

Further, they were able to reformulate their repertoire of musical preferences in which it was also redefine the concept of eclecticism. Mostly acknowledged that their lists of music that they appreciated of, were changed over time. They highlighted how the internet enabled them to invent broad range of music. Further, to include it in their repertoire of musical preferences

The emergence of internet provokes a wide perspective of what to listen to, it just opens up everything in detail. It is very different from the previous era in which young girls just can open up to certain genres of music that they allowed to. Yet now, they have huge access to the different genres on the internet. There are many new artists and songs from various genres that they would never find before such as musical band groups in America that aren't familiar in Australia, or Indonesian indie that becomes popular in America because of the internet. Dita and Ella said that they have been refining their repertoire of musical preferences in the last three years mainly in the connection to the leisure times that they had to involve to the music. Ella stated,

"My taste has changed a bit. I think it is mostly due to the fact that I don't listen to much music any longer that is more of the reason why it is changed. I still like the same stuff as the stuff I used to listen to" (Ella, March 2020)

The structure of Ella's everyday life of listening music is changed. She was no longer listen to music at school. In a broader sense, Indonesian girls' narratives reveal how continuity and disruption as the two important components define their musical tastes. In addition to, based on the results, then I argue that the Indonesian girls' repertoire of musical preferences evolves extensively in modern societies. The notion of musical taste definition goes beyond than conventional understanding and definition.

In sum up, Indonesian youth, representing by the girls are able to redefine their musical tastes, not merely following conventional definition of genre. They are influence more or less by technologies they use. Further, as the technology, the internet has important role to blur the hierarchy of musical taste including the choice of intra genre in Hip-Hop Music. It gives opportunity and space for the girls to do exploration more on multiple songs of Hip-Hop, to engage deeply with artists and songs that they like, and also to expand their knowledge related to Hip-Hop. Their profound engagement with technologies and internet contributes within reshaping their tastes on music especially how they conceive and perceive Hip-Hop music in which has been undergoing stereotyping in dominant culture for decades. The new engagement of the girls is able to break down some social taboos and helping them to reformatting their identity as young people in the midst of technological changing rapidly.

The research also indicates how the girls negotiate the triangular relationship between them, the internet, and the music. In facts, they identify it in two ways. On one hand, it is through a bottom-up strategy, in which they specify genres and musical tastes by using personal prescriptive rather than the using of the commercial imposed genres. Contrastingly, the decline of conventional genre usage is provoked by the deteriorating of so many physical music stores, and its remediation to digital music. The remediation postulates folksonomy - downloading and streaming processes - as the key techniques.   Mostly subjects are young people who were born in the musical shared files and also downloading era. Therefore, most of them don't have strong bonding to the material of music, and also experience to utilize record stores as their main purchasing source.

Further, Indonesian youth prefer to do surfing about music that they like very much through multiple websites either private or public on YouTube and other apps. Musical logic that is acquired online via YouTube, or streaming sites apps such as Spotify, Joox, or Resso, Gudang Lagu and etc not organized through genre. It is often organize easily juxtaposed in order to promote eclecticism. There are few girls who are remains practicing go to record stores frequently, however, the practice of buying CDs in a music store has gone out of favor largely.

Most subjects adore to listening Hip-Hop music on the multimedia devices such as on the laptop and on the smartphone instead of going to stores from one location to another to explore different genres. It is obvious through the answer to the question of how long did they spend on the internet, in particular listening music for a day. Many subjects indicated that they were not sure of the time they spend. Mostly were getting it along with multi-tasking activities done. For instances, Ella and Lina stated as below,

Ella: "Sometimes when I get home, and then in the evening after I'm done homework, or after dinner, just kind off and on when I have nothing else to do" (Ella, March 2020). Lina: "I just go on all my favorite sites and listen to music at the same time. And talk to friends online. It's pretty fun. Just talking to people, like, watching videos and that's all" (Lina, March 2020).

The composition of Indonesian girls' repertoire of music on the internet and on multimedia devices indicates that the use of technology as the engine to search music produces abundant accesses toward the content. Most of them situate their surfing experiences as the constructive experiences playing with technology. As the consequence, the musical taste' formation of the girls in which embody through the consuming practices enrich their perspectives and also their ways of consumption.

The contemporary modes of musical consumption modify musical discoveries and preferences sources. Many Indonesian girls appoint their both preexisting taste and its practice as the basic source to form their daily modes of consumption. They aren't blank. However, they are freely to decide on what they like and dislike. Their choices are always integrated to their everyday life structures. Their tastes and practices are mutually mediate and mediated by their daily life involving with the internet and multimedia devices as well. This translates into discourses in which Bourdieu called as cultural reproduction. Their practices highlight the reproduction and distinction logic.

In addition, the girl's musical consumption context offers the need to the (re)evaluation of Bourdieu's notion of the habitus as well. Youth Indonesian practices more or less are able to assess the structuring structure of it.

4 Conclusion

The internet, as a new medium of information and communication is embedded into everyday life. They are indispensable. In Indonesian context, most young people are growing up immersed in the digitality. They realize that living in the internet era is a must. It goes beyond than just a way of life. It is a real life now. The subjects of this research have been spending mostly their lives by attaching themselves to the internet. They felt nothing without it. Further, it has a crucial role in assisting young people to sensing their musical preferences, and also to organizing their lovable online music.

In fact, the consuming practice of online music transform their perspectives mostly how they define their musical taste. Being both subjective and eclectic one personally within selecting the preference, instead of just bonded by the conventional definition of taste and genre are the two contemporary qualities that they have and claim of. McLuhan (1964) claimed that the medium is the message. In this case then the Indonesian youth musical consuming practices don't merely relate to how they define their tastes.

Yet, it is also having strong connection to what a medium can do. In addition to, what emotions it can provoke of, or what temper it can alter, perhaps, what social capital, it can appoint. The internet is the medium. Young people have certain periods to do negotiation with, periods in which it can be incorporated and adapted into the circuit of social structure relationship between them as the users and the medium. The 21st century is resettling the production of social knowledge and awareness of young people regarding their eagerness to mingle with the internet.

To sum up, the innate desire of young people to involve profoundly with the internet contribute to reshaping the subjects taste on music especially how they conceive and perceive Hip-Hop music in which has been undergoing stereotyping in dominant culture for decades. The new engagement breaks down the social taboos and helping the subjects in reformatting their identities in the midst of technological changing rapidly.

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