

Influence of the social environment on the musical tastes of adolescents from Sagrada Familia and Santa Ana schools

Influencia del entorno social en los gustos musicales de los adolescentes de los colegios Sagrada Familia y Santa Ana

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Abstract

The present article will release how influent in the social media in the music preference of the students, for such effect we take school with different social media, like the students of 6° of Sagrada Familia public high school and the private school Santa Ana, the results were obtained through interviews, observation and focus groups.

Students, Music, Musical preferences, Influence, Social environment

Resumen

El presente artículo dará a conocer que tan influyente son los medios sociales en la preferencia musical de los alumnos, para tal efecto se tomaron colegios con diferentes medios sociales, como los alumnos de 6° del liceo público Sagrada Familia y el colegio privado Santa Ana, los resultados se obtuvieron a través de entrevistas, observación y grupos focales.

Estudiantes, Música, Preferencias musicales, Influencia, Medio social

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Introduction

The aim of this article is to show the influence of the social environment on the students of Santa Ana and Sagrada Familia schools with respect to their musical tastes. Taking into account that the research is of a descriptive exploratory nature, the main techniques used are: interviews, observations and focus groups. In developing this article, it was necessary to divide it into four sections:

The first section will explain what is meant by focus groups as it is the main strategy of this research, social environment and socialisation.

In the second section we will explain what music is and we will name the musical genres that predominate in Bolivia, making reference to the origin of each one of them.

In the third section we will mention the musical tastes that the students of the previously mentioned schools prefer, mentioning the interviews, the most outstanding observations of the research, and we will also mention the information we obtained in the focus groups.

Finally, in the fourth section we will cross-reference the interviews, observations and information gathered through the focus groups, plus the influence of the social environment.

Concepts to define

Focus group

The focus group is a collectivist rather than individualistic research method and focuses on the plurality and variety of participants' attitudes, experiences and beliefs. Its purpose is to elicit information associated with knowledge, attitudes, feelings, beliefs and experiences that would not be possible to obtain in sufficient depth using other techniques. These attitudes, feelings and beliefs can be partially independent of the social context, but they are feasible to be revealed through a collective interaction, the focus group has to be focused as a word centred on the lived experience, understood directly as the representation or understanding that the subject has of what they do, did or will do, from their motivational and orientation connections, to the definition of contexts. [Díaz, 2011]

Therefore it is a focus group which is guided by a trained leader trained, so that it can maintain the purposes of the group, this group is used to learn more about the opinions on a designated topic, in the case of the research was used to determine what kind of music they choose to listen to adolescents, and how this influences the construction of their identity and whether the social environment determines musical tastes. [Díaz, 2011]

In order to collect as much data as possible and facilitate the process, different output tables were created.

| Technique | Instrument | Number | Participant (to whom) | Place |
|--------------|---|--------|--|--------------------------|
| Observation | Protocol at observation. Camera, camcorder and notebook notepad | 6 | Secondary school pupils From the schools: Santa Ana Holy Family | At at respective schools |
| Interviews | Interview guide. Camera Recorder. | 32 | Secondary school pupils From the schools: Santa Ana Holy Family | At at respective schools |
| Focus groups | Focus group guide. Camera Film recorder. Recorder. | 6 | Secondary school pupils From the schools: Santa Ana Holy Family | At at respective schools |

Table 1 The way in which the data collection was carried out

Social environment

An individual's social environment is made up of his or her living and working conditions, educational background, income level and the community of which he or she is a member. Each of these factors influences an individual's health: globally, differences between countries' social environments create health disparities, so that an individual's social environment is divided into only two parts: the family, because they are the ones with whom he or she lives most; and friends, because they are the individuals with whom he or she shares experiences. Social environment Thus, life expectancy and disease rates vary according to the education a person has received, the type of work they do and the income they earn from month to month.

Government agencies often develop various plans to improve the social environment (i.e. to provide the right conditions for the full development of the individual), and there are several concepts that help us to understand the social environment in more detail.

The notion of socialisation, for example, defines the process by which human beings acquire the necessary experience to interact with others. In other words, socialisation is the process through which the individual progressively adapts to the environment in which he or she lives. The social environment is studied from disciplines such as social psychology. This branch of psychology is based on the assumption that there are psychological processes that determine how society functions and how social interaction takes place. [What it is, Meaning and Concept, 2012].

Socialisation

Quintriqueo and Maheux tell us that socialisation consists of a process of integration of subjects within the framework of a culture that is constantly changing and transforming, in the process of acquiring the knowledge and know-how that are necessary in the context of social interaction. In this way, socialisation allows the integration of the subject into a community that is influenced and transformed by external and internal forces. [Quintriqueo & Maheux, Exploring Knowledge in Relation to Kinship, 2011].

Music and musical genres

Music

According to Rodríguez, music is an artistic and creative expression, it promotes learning, the development of emotional skills and generates favourable affective states for the subject, having a close relationship with resilient capacities, [Rodríguez, 2013].

Cumbia villera

According to Alabarces, Argentinean cumbia villera could only emerge in the context of the collapse of neoconservative illusions and the ensuing social explosion; but this does not mean that popular music responds as a textual consequence to a socio-economic stimulus, but rather that what we must analyse are the narrative plots with which popular music - more broadly: culture, including, of course, mass culture - allows us to process and relate the way in which groups and subjects experience their realities.

The taste for Argentine cumbia was prevalent among some popular and specific sectors in Argentina and foreign ones were commercialised, and the emergence of cumbia villera in Argentina represents an important turning point between the past of Argentine cumbia and the present. It began to be set to music in the villas miseria (very poor neighbourhoods) throughout Greater Buenos Aires, with the first antecedents being traced back to the villa popularly known as "La Cava" in the late 1990s. The development and creation of cumbia villera is credited to Pablo Lescano (creator, keyboardist and vocalist of the group Damas Gratis). Damas Gratis pays tribute to one of Peru's most successful chicha bands, the group Los Mirlos, by performing their song "Lamento en La Selva" and "La Danza de Los Mirlos" (a mix of Peruvian cumbia and Amazonian folklore). [Alabarces, 2012]

Romantic ballad

Insa and Bellver tell us that romantic music began between the early 1820s and the first decade of the 20th century. They also tell us that Romanticism, as a global movement in the arts and philosophy, had as its precept that truth could not be deduced from axioms, that there were inevitable realities in the world that could only be grasped through emotion, feeling and intuition. The Music of Romanticism attempted to express these emotions. The romantic ballad, Latin American, or simply ballad and/or adagio, is a Latin American and partly Ibero-American musical, without attribution to any particular country, which appeared in the 1960s and was widely popular.

The romantic ballad finds its origin in the Latin American bolero of the 1950s (Lucho Gatica, Leo Marini, Dorysso Firétruck) but also in the Italian (Nicola Di Bari), French (Charles Aznavour), and Australian (Ed González) romantic songs of the 1960s and 1970s. In Mexico, the first ballad recorded as such is Sonata de Amor by Mario Álvarez in 1961. In 1965, the famous bolero singer Armando recorded his first ballad, Pobres besos míos, which was performed by the top balladeer of the time, María. The maximum splendour of the ballad was reached in the 1970s, when great artists such as José José, Camilo Sesto, Raphael, Roberto Carlos, Rocío Dúrcal and Dhario Primero, among others, released great worldwide hits.

Throughout its decades of existence, it fused with various Afro-American and local rhythms to form different variants, such as salsa and cumbia románticas to name a few. [Insa & Bellver, 2012]

Cumbia chicha

The term "chicha" is not yet widely used by the Peruvian recording industry or by the radio and television programmes that broadcast it. However, it is the term by which it is generally known, and it is mainly used in radio, written and television media. Chicha, Andean cumbia or Andean tropical music is a sub-genre of Peruvian cumbia, the product of the fusion of cumbia with Andean music (huayno) and other tropical rhythms of Peru. It was born in Lima in the 1970s, as a manifestation of the migration phenomenon from the Andean areas, which began in the 1950s. In the 1980s, it was consolidated in Peru as a popular musical style, with the massive success of groups and singers such as "Chacalon y La Nueva Crema", "Grupo Guinda, Los Destellos, Los Sanders, Grupo Maravilla, Los Jaris, Los Javar Junior, Los Shapis, Los Mirlos, etc. Although it originated in Lima, it was initially appreciated and became known in the central region of the Peruvian highlands, specifically in the city of Huancayo in the early 1970s. [Flores, 2012]

Electronic music

It is highly curious that the current discipline of electronic music comes from the "serial" sector (the last form derived from dodecaphonism, which consists of determining a priori the order of sounds in a musical composition, based on a series). It should be noted that this sector represents a rare case in the field of art history; it is a system of "prescriptive" influence on music and not (as has traditionally been the case) of "normative" action. [Becerra, Qué es la música electrónica, 2011.]

A brief overview of the origins of electronic music can help to clarify the above. It has emerged very recently and almost simultaneously in France and Germany, and its forerunners, who still are, have arrived in one way or another as dodecaphonic or serial musicians on the threshold of their world.

The driving force behind this technique in France is the young composer Pierre Boulez, who studied composition and analysis with Olivier Messiaen, who introduced him to the most important developments in contemporary music, among which the phenomenon of serial music stands out clearly. In Germany, the main driving force was Herbert Eimert, who worked more theoretically than artistically on electronic music. Carlheinz Stockhausen is the most expressive musician who also shows a strong desire for research. As a producer group, the French group, whose electronic works have already reached a lengthy length and which have proved to be combinable with theatre and dance, has revealed itself most prematurely.

As a research and study group, the German group has revealed itself. Their activity has been almost entirely explorative; both the French and the German group are of a dodecaphonic and serial background, the German group having the most important theoretician in Herbert Eimert. Examples of devices that produce sound electromechanically are the telharmonium, the Hammond organ and the electric guitar. Purely electronic sound production can be achieved by devices such as the theremin, the sound synthesiser and the computer. Electronic music was once associated exclusively with a form of Western highbrow music, but from the late 1960s, the availability of affordable music technology allowed music produced by electronic means to become increasingly popular. Today, electronic music presents a great technical and compositional variety, ranging from experimental classical music forms to popular forms such as electronic dance music. [Becerra, What is electronic music, 2011].

Reggaeton

To understand the origin of reggaeton and the social historical context in which it arises, one must analyse its immediate predecessor: reggae. Reggae is a modification of mentho, which is a rhythm that was born in 1950 in the streets of Jamaica and was performed by people who met to make music with instruments such as guitars, bongos, among others. It developed in the ghettos, which are the slums of Kingston, and later, with some modifications, became the basis of what is currently known as reggae (Ordovás: 1980).

From this Jamaican music, versions translated into Spanish began to be sung, which was generally done with English tracks. Panama was the first country where reggae began to be sung in Spanish, during the 1980s. However, reggaeton is a derivation of reggae, but of much more recent origin, which became massively popular about 5 years ago in the rest of Latin American countries. It arose specifically in Puerto Rico, and is a mixture with American rap. [Villagra, 2012].

Reggaeton was a clandestine rhythm and, although there is not really full consensus as to the origin of this musical genre, it is often said that it emerged from the cultural and musical exchange that took place in the 1980s between Panama, Puerto Rico and the Dominican Republic (ROJAS, 2013) Reggaeton began to spread in the early 1990s, with Spanish rap songs from the underground scene, such as Vico C's "Soy de la calle" (I am from the street). The love of rap led to hits such as Rubén DJ's "La escuela". The fusion of reggae rhythm with Spanish rap gave rise to a fusion that has evolved into what we know today as reggaeton. Among the first fusion songs was Wiso G's "Me levanto los domingos", which was flanked by exponents such as Big Boy and more viable productions by Vico C. [ROJAS, 2013].

121

Music genres identified and meaning assigned to each musical taste by students

Genres identified

The musical genres that we were able to detect at Santa Ana School were the following:

- Romantic.
- Electronic.

The musical genres that we were able to identify in the Sagrada Familia school were the following:

- Romantic
- Cumbia chicha
- Cumbia villera
- Reggaeton

Meaning assigned to the musical style by students

The meaning students attach to these genres varies according to musical taste and social milieu:

Students give a meaning to romantic music of a sentimental nature, "I like quieter music, because with romantic songs we identify with the lyrics when we are sad we go more to that, because it happens to us, well when I am sad coincides the lyrics with what happens to me, we look for a type of music to identify ourselves, when I listen to that type of music I get sadder and sometimes I start to cry." [interview collected at Sagrada Familia school 14/09/13].

Electronic music is preferred by the girls, who state that they like this genre because of the rhythm and the mixes that can be made in this type of music, as well as one of the interviews of one of the students "I like electronic music because of its rhythm and because it is interesting the mixes that can be made" [interview collected at the Santa Ana school 16/09/13].

As for cumbia chicha and cumbia villera, the meaning assigned is similar as both genres are cumbia and have a lively party rhythm

"I like chicha music because it is very danceable and the places I go to on the weekends always play this style of music and all my friends listen to it drinking chicha and we have a great time" [interview collected at Sagrada Familia school 14/09/13].

"I prefer to listen to Villera music because it makes you happy, and I also think that it is a musical genre only for young people" [interview collected at Sagrada Familia school 11/09/13].

To reggaeton, students give it a more rhythmic character and meaning, "I like reggaeton a lot because of the rhythm it has, because it is more danceable than other music" [interview collected at Sagrada Familia school 12/09/13].

The social environment as an influential factor in musical preferences

Musical tastes

The social environment is very influential in the choice of musical styles of adolescents, in the interviews.

The family shows that it is a determining factor when choosing the type of music one wants, as shown in the particular case of electronic music: "I like electronic and rap music because I listened to my brothers listening to those songs and even seeing them dancing made me like this style of music more" [Focus group conducted at Santa Ana school].

Having different musical tastes in her family generates discontent among the family members themselves. The same situation happens with the interviewee with a musical preference for alternative rock, who told us that "Sometimes I get angry with my parents because they play their cumbias to celebrate anything in my house and I tell them how do you want me to study if you play that music and that's why my dad tells me "I don't know where you came from" and I go to my room furious and don't open the door, my mum has to beg me for food" [Focus group conducted at the Sagrada Familia school].

| Romantic | |
|--|--|
| <p>Santa Ana Romantic music is taken as a means by which they can express their feelings as well as through which they can express their feelings, as one interviewee as one of the interviewees points out, "it's what I feel, it's in the songs in the form of the lyrics, they are in the songs in the form of lyrics, they express my feelings more than anything else because of the relationships that I have" [interview collected on 14/09/13]</p> | <p>Holy Family Romantic music is taken more as sentimental, as they mentioned in an interview "I like softer music, because with romantic songs we identify with the lyrics lyrics when we are sad we go more to that, because it happens to us, well, when I can read the lyrics coincide with what happens to me, we look for a type of music to identify ourselves, when I listen to that type of music that kind of music I get sadder and sometimes I start to cry, sometimes I start to cry" [interview collected on 14/09/13]</p> |
| <p>This musical style is accepted by both contexts although they give it a similar value, only that those from Santa Ana school say that through this musical style they can express their feelings, while those from Sagrada Familia school say that they identify themselves with the songs.</p> | |

Table 1

| Electronics | |
|---|--|
| <p>Santa Ana's Electronic music with a preference for girls, who say they like this genre because of the rhythm and the moves that can be made in this type of music, as well as one of the interviews of one of the students from one of the students "I like electronic music because of its rhythm and because it is interesting interesting the mixes that can be made" [interview collected on 16/09/13]</p> | <p>Holy Family Electronics is not very common in this school, "I don't like electronics very much because it's only heard only people who have money listen to it, so I prefer other more commercial music like cumbia chicha, cumbia cumbia chicha, cumbia villera and other more commercial music that are more suitable for my lifestyle" [interview collected on 15/09/13]</p> |

Table 2

The influence of the social environment

The influence of the family

Family influences vary according to the social context they belong to:

The influence of the family varies according to the type of music they prefer to listen to for example in the romantic genre one of the interviewees mentioned: "in my house they don't let me listen to what I like, on the contrary they criticize me telling me that this type of music only the bitter ones listen to they call me corny camote and several things to make me feel bad" [Focus group conducted at Sagrada familia school].

This phenomenon gives us to understand that the unstable family relationship generates a rejection of everything that is cultural transmission, therefore the adolescents turn to their group of friends as the interviewee affirms: "The truth is that my friends are pure chicheros and we all identify with each other because some have no family, others have problems with their girlfriends, in fact we tell each other everything, they tell me, I tell them, they always listen to me, I listen to them. I don't stop much at home, my mum wanted to put me in a boarding school and I told her that I prefer that to being here, you know all that, my friends at school, we were expelled for a week, they sent us to psychologists, the only thing they did was write down the good things about your family, I didn't write anything, only about my mum, about my dad nothing, the only good thing about him is that he works, but not for us". [Focus group at Sagrada Familia school].

The influence of friends

On the other hand, friends are also a determining factor in the choice of a musical genre, since adolescents hang out more with their schoolmates than with their families, and since they hang out more with their schoolmates, they have more confidence with them and therefore criticise each other more freely, "Yes, I have changed a lot because at the beginning I liked rock music but little by little I changed to romantic music and because of the influence of my friends and also because of my classmates who criticised me a lot and called me satanic when I made them listen to my music, but now they don't bother me but they listen to romantic music just like me" [Focus group conducted at Santa Ana school].

Conclusion

The main conclusions we were able to see are:

That the focus group is a collectivist, rather than individualistic research method and focuses on the plurality and variety of the attitudes, experiences and beliefs of the participants [Díaz, 2011].

We also saw that the social environment of a subject is formed by their living and working conditions, the studies they have completed, their level of income and the community of which they are a part. [What it is, Meaning and Concept, 2012].

And that socialisation consists of a process of integration of subjects in the framework of a culture that is constantly changing and transforming, in the process of acquiring the knowledge and know-how that are necessary in the context of social interaction. [Quintriqueo & Maheux, Exploración del Conocimiento en relación al parentesco, 2011].

In addition we saw that music according to Rodriguez is an artistic and creative expression, it promotes learning, the development of emotional skills and generates favourable affective states for the subject, having a close relationship with resilient capacities, [Rodriguez, 2013].

And when we looked at musical styles, according to Alabarces, Argentinean cumbia villera could only emerge in the context of the collapse of neoconservative illusions and the ensuing social explosion [Alabarces, 2012].

About romantic music Insa and Bellver tell us that it began between the early 1820s and the first decade of the 20th century. [Insa & Bellver, 2012]

As for cumbia chicha, we have seen that the term "chicha" is still not widely used by the Peruvian recording industry or by the radio and television programmes that broadcast it. However, it is the term by which it is generally known. [Flores, 2012]

But the fact that the current discipline of electronic music comes from the "serial" sector is highly curious. It should be noted that this sector represents a rare case in the field of art history. [Becerra, What is electronic music, 2011].

And reggaeton has its origins in the social-historical context in which it arises, its immediate predecessor must be analysed: reggae, from which it derives. [Villagra, 2012]

When analysing these styles we saw that romantic music is very much accepted by both contexts taken.

While reggaeton is very much accepted by the students of the Sagrada Familia school, the students of the Santa Ana school also accept it, although not in a very good way.

But electronic music is accepted only by the students of the Santa Ana school, while the students of the Sagrada Familia school accept it but not in a very good way.

When we looked at the acceptance of cumbia chicha and cumbia villera, we saw that they are not accepted by the students of the Santa Ana school because they see it as being for people from the provinces, but the students of the Sagrada Familia school not only accept it but also try to live it.

Finally we saw that the social environment is very influential in the musical tastes of these students, who influence more in the musical preferences, is the family and then there are the friends.

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