

BAB V

PENUTUP

A. Kesimpulan

Berdasarkan hasil dan analisis yang telah diuraikan, maka hipotesis terbukti benar, yakni terdapat hubungan positif signifikan antara gaya bernyanyi *rasp / false fold distortion* dengan selera musikal.

1. Gaya *rasp* merupakan produk arena dominan yang diimitasi dan direproduksi sebagai strategi kontestasi vokalis dalam industri musik Batak dimana modal ekonomi dan simbolis menjadi faktor utama yang melatarbelakanginya.
2. Gaya *rasp* populer karena adanya hubungan respirokakal antara praktik vokalis dengan selera musikal audiens. Dominasi praktik gaya *rasp* dalam arena mengkonstruksi selera, memicu permintaan, dan mendorong produksi, dimana media massa dan arena pertunjukkan sebagai trajektori sekaligus piranti distribusi antara praktik aktor dan permintaan audiens.
3. Mayoritas audiens khususnya kaum muda saat ini cenderung menyukai gaya *rasp* karena adanya distansi modal budaya audiens pada gaya konvensional akibat intensitas praktik gaya *rasp* dalam arena dan media massa yang secara implisit mengkonstruksi selera sebagai disposisi yang mempengaruhi antusiasme mereka pada vokalis gaya *rasp* ataupun konvensional.

B. Saran

1. Penelitian ini dilakukan dalam waktu yang sangat singkat, sehingga beberapa informasi terbilang minim. Seperti beberapa proses wawancara yang memiliki keterbatasan waktu sehingga informasi general yang seharusnya dapat digali lebih mendalam.
2. Penelitian ini menyarankan untuk mengkaji ulang dengan informan (vokalis) dengan tingkat popularitas yang lebih di industri musik Batak guna memperoleh kedalaman informasi. Begitupun dengan audiens pada penelitian masih tergolong minim karena terkendala teknis dalam pengambilan sampel audiens yang tersebar di berbagai wilayah.
3. Bagi penelitian berikutnya yang hendak membahas topik serupa diharapkan dapat melakukan eksplorasi terhadap tren gaya bernyanyi yang akan muncul berikutnya namun dengan subjek yang lebih luas.

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