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Traditional Iconic Music Preference in Young People and Their Impact on Intention to Listen of Music Products

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Abstract

As a powerful cultural force, music influences emotions, strengthens social bonds, and reflects the identities of the communities it arises from. This study investigates the relationship between iconic traditional music preferences among young generations and their intention to listen to music products, an underexplored topic. This quantitative study involved 205 participants, selected using demographic characteristics such as region, age, gender, education level, occupation status, concert attendance frequency, daily music listening intensity, music listening media, and streaming platforms. The results show significant relationships between variables. Self-congruity, social identity, and digital platform exposure positively influence traditional music preference. Notably, traditional music preference mediates the relationship between these variables and intention to listen. Statistical analysis yielded significant t-statistic values: self-congruity [4.059], social identity [4.771], digital platform exposure [3.128], traditional music preference [50.914], and mediated effects [4.705, 3.133, and 4.021]. The mean values exceed 3, indicating suitability for analysis.

Keywords: Dangdut Koplo, Digital Platforms, Listening Intention, Music Preference.

Introduction

"Traditional iconic music" refers to a form of traditional music that is considered to represent or symbolize the culture of a particular community, ethnic group, or nation. This type of music is usually passed down from generation to generation, has deep historical roots, and reflects the cultural identity of the society in which it developed (1). So, "traditional iconic music" is traditional music that symbolically represents a particular cultural identity and is regarded as a symbol of that culture. In today's fast-paced digital age, digital platforms have been crucial in introducing and making various music genres popular among the public, including dangdut koplo music (2). Digital platform exposure has significantly influenced preferences for dangdut koplo music among music enthusiasts (3). The proliferation of digital streaming services such as Spotify, Apple Music and YouTube Music, people can easily access a variety of music genres, including dangdut koplo. Exposure to dangdut koplo music through streaming platforms can spark curiosity and interest, ultimately shaping music preferences. Users can choose and listen to dangdut koplo anytime and anywhere at their convenience. Additionally, through algorithms and personalized recommendations, digital platforms can understand individual music preferences and provide more relevant dangdut koplo content, strengthening preferences and intentions to listen among young people (4). Besides digital platform exposure, other factors influencing people's preferences for dangdut koplo music include self-congruity and social identity (5, 6). Self-congruity describes the harmony between a person's self-perception and the traits or qualities linked to a particular music genre (7). In the context of dangdut koplo music preferences, self-congruity plays a significant role in shaping preferences for dangdut koplo music with its energetic rhythm, engaging beats, and distinctive dance style. Traditional dangdut koplo music has deep roots in Indonesian culture, particularly in Java and other regions. Additionally, dangdut koplo music preferences are closely related to the concept of strong social identity among its fans (8). Social identity refers to how individuals identify themselves as member of a particular social group

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and how they interact with members of that group (9). In the context of dangdut koplo music preferences, social identity often emerges through specific cultures and lifestyles, such as flamboyant clothing, energetic dance movements, and the lively atmosphere of dangdut koplo concerts. Thus, dangdut koplo music preferences are not only a part of an individual's social identity but also influence how individuals interact with other social groups. The variety of music, lyrics, and creative stage performances are the main attractions for Gen Z to follow the development of koplo music. A study titled "The Development of Teenagers' Interest in Bandung towards the Dangdut koplo Music Genre" showed that the interest in dangdut koplo music is very high among teenagers in Bandung. In the survey, 91.3% of 23 respondents stated that they listen to koplo music. About 65.2% of them enjoy all aspects of dangdut music, from the upbeat rhythm, easy-to-remember lyrics, to the euphoria surrounding this music presentation (10). Dangdut music, including its koplo subgenre, has a broad fan base in Indonesia, especially among communities with lower to middle educational backgrounds. Generation Z shows significant interest in koplo music, associating it with emotional expressions such as heartbreak. The enthusiasm for koplo concerts and performances indicates that this genre has great potential in Indonesia's entertainment industry and popular culture.

Past research has identified a positive correlation between exposure to digital platforms and music preferences. A study conducted by Hesmondhalgh revealed that exposure through music streaming platforms such as Spotify significantly affects users' music preferences (11). It showed that users actively using streaming platforms tend to have more diverse preferences and openness to different music genres. Furthermore, earlier research also found a positive relationship between self-congruity, social identity, and music preferences. The alignment between an individual's self-congruity and the perceived characteristics of a music genre significantly shapes their musical preferences among South Korean teenagers has been analyzed (5). Their findings showed that self-congruity significantly impacts music preferences among South Korean youth. Adolescents who perceive a match between their personal identity and a particular music genre tend to have stronger preferences for that genre. A relationship between regional identity and music preferences has been identified (12). Their findings indicated that individuals who identify with a specific geographical region, such as the "Southern identity" in the United States, tend to prefer music related to the culture and musical traditions of that region. Similarly, stated that individuals who identify with specific subcultures, such as hip-hop or punk, tend to have music preferences that align with those subcultures (13). This is consistent with observations that musical preferences frequently align with the identity markers of specific social communities (6). The same applies to dangdut koplo music, where individuals with strong identities tied to the dangdut koplo genre, such as ethnic or subcultural identities, tend to have preferences aligned with those groups.

Previous research has demonstrated that music preferences can influence listening behavior and individuals' intentions to consume music products. However, studies specifically exploring iconic traditional music preferences, such as dangdut koplo among the younger generation and its impact on their intention to listen to music products, are still limited. This research seeks to bridge the existing gap in the literature by exploring how young individuals' preference for iconic traditional music and their intention to engage in music listening.

Methodology

The Theory of Planned Behavior [TPB]offers a conceptual lens for analyzing the determinants of music-related actions, such as the intention to engage with or purchase music content. According to this theory, human behavior is shaped by three core compenents: personal attitudes, perceived social expectations, and the sense of control over one's actions. TPB posits that individuals generally behave in a reasoned manner, weighing available information and potential outcomes, whether through conscious deliberation or subconscious processing (14, 15). The theory posits that behavioral intention is the primary determinant of whether an individual ultimately engages in or avoids a specific action (16). Therefore, TPB can be used to examine the factors that shape music-related behaviors, such as the intention to purchase music products or to listen to music.

Self-congruity describes the extent to which an individual's self-perception aligns with the symbolic attributes associated with a particular product or brand (17). In the context of dangdut koplo music, self-congruity illustrates how individuals identify themselves with the attributes of dangdut koplo music (18). Dangdut koplo music has distinctive features and a strong cultural identity, including its musical style, dance, lyrics, and stage performances. For some people, dangdut koplo music can become an essential part of their identity, representing the cultural and social values they embrace.

Social identity constitutes a facet of one's self-concept, emerging from the recognition of group membership and the emotional and evaluated meaning attached to that affiliation (19). Music serves as a powerful medium through which social identity is formed and sustained (20). Beyond being a form of entertainment, music serves as a means of inspiration, self-expression, and a significant influence on everyday life. Within the musical domain, social identity becomes particularly relevant. Youth consumption patterns are characterized by their diversity and complexity. Furthermore, Listening to popular music and the platforms used for it [e.g., P2P networks, pay-per-track sites, and mp3 players] are regarded not merely as participants in youth consumer culture, but as active agents shaping and redefining its very contours (21).

Digital Platform Exposure. Digital streaming platform have fundamentally transformed content consumption patterns, offering creator novel avenues to connect with audiences. These platforms now play a pivotal role across multiple sectors-including music [e.g., Spotify, Apple Music], television and film [e.g., Amazon Prime, Hulu, Netflix], publishing [e.g., Kindle Unlimited, Comic Blitz], and gaming [Google Stadia, Xbox Game Pass, PlayStation Now]. Unlike traditional retail models that require consumers to purchase individual items, these services offer users unlimited access to a diverse range of content for a fixed subscription fee. To succeed, these platforms must craft compelling value propositions that appeal to both content creators and users, ensuring a balanced draw for both. As with traditional platforms, digital streaming platforms benefit from cross-network effects, where increased usage by one group enhances value for others. The more frequently customers engage with the platform, the higher the revenue generated, allowing for greater royalty distribution to content creators. Likewise, in the number of content creators on a platform increases, its value to consumers grows due to the wider variety of content available (11).

Music Preference: Music preference refers to an individual's choice in selecting the type of music they like and enjoy (22). Music preference is an essential part of many people's lives, reflecting their uniqueness and personal preferences in music (23). Several factors influence music preferences (24). One of these factors is environmental and cultural influence. Individuals tend to be attracted to music they have been exposed to since childhood or music popular in their surroundings. Friends, family, and media may also influence the development of an individual's music preferences. Additionally, music preferences can be influenced by emotions and mood.

Intention to Purchase: The intention to purchase is a critical initial step in the consumer decision-making process (25). It involves an individual's motivation and interest in buying a particular product or service. The decision to purchase is shaped by several factors, including the consumer's needs and wants, their perception of the products worth, social influences, and the context or situation at the time. In the context of music, the intention to purchase can be an intriguing phenomenon to explore (25). Dangdut koplo music has a strong influence on consumer behavior among its loyal fans. The intention to purchase music products may be shaped by a range of contributing factors, including social identity, self-congruity, digital platforms, and individual preferences (18). These factors can enhance the intention to purchase dangdut koplo music products as a form of support and affiliation with the artists and community.

This study employs a quantitative method to verify an existing theory by testing the hypotheses posed by the researchers. The population for this research consists of young people. Given the broad and undefined nature of the target population, the researchers restricted the age range to middle to late adolescence, specifically 17–30 years. This study employs purposive sampling, a method that focuses on selecting individuals who can provide relevant information. This method involves

deliberately choosing individuals based on predefined characteristics, ensuring they possess the necessary knowledge or meet predefined requirements (26). The sample size for this study is 205 respondents, which fulfills the research requirements since the minimum sample size for correlational studies is acceptable if it includes 30 or more participants.

Data collection was conducted using non-probability purposive sampling. The researcher targeted individuals with specific interests for the study. The criteria established were as follows: aged 15–40 years, actively listening to dangdut koplo music via digital platforms, and having attended a dangdut koplo music event at least once in the past year.

Results

Respondent Characteristics

The demographic characteristics of the study participants are categorized based on several factors, including their region of origin, age, gender, educational background, and employment status. In addition, the participants' cultural engagement with music is explored through variables such as the frequency of attending music concerts in the past year, their daily music listening habits, preferred media platforms for music consumption, and the specific streaming services they utilize. This comprehensive approach provides a multidimensional view of the participants' socio-demographic profiles and their relationship with music in the digital age.

Table 1: Respondent Characteristics by Region

Region	Number of Participants	Percentage
Outside Yogyakarta	120	58.54
Yogyakarta	85	41.46
Total	205	100%

Table 1 show the respondents' origins based on their geographic location. A total of 41.46% of the respondents are from Yogyakarta, while 58.54% are from outside Yogyakarta. This data indicates that the majority of respondents are not from Yogyakarta. It can be concluded that more than half of the respondents come from outside Yogyakarta, providing a diverse range of perspectives from different regions in the study. Table 2 presents the gender composition of the sample, indicating that out of 205 respondents, 117 [57.1%] are male, while 88 [42.9%] are female. This shows that the sample consists of more male respondents than female respondents. The data indicates that males make up the majority of the respondents, accounting for over half of the total participants, which may influence the study's findings depending on the context of gender-related analysis.

Table 2: Respondent Characteristics by Gender

Gender	Number of Participants	Percentage
Male	117	57.1
Female	88	42.9
Total	205	100%

Table 3: Respondent Characteristics by Age

Age	Number of Participants	Percentage
17–25 years	147	71.7
26–35 years	46	22.4
36–40 years	8	3.9
>40 years	4	2.0
Total	205	100%

Table 4: Respondent Characteristics by Education

Education Level	Number of Participants	Percentage
High School (SMA/SMK)	123	60
Diploma (1–4)	7	3.4
Bachelor's Degree (S1)	69	33.7

Master's/Doctoral (S2/S3)	6	40
Total	205	100%

Table 3 presents the age distribution of the respondents, indicating that out of 205 respondents, 147 were aged 17–25 years, 46 were between 26–35 years, 8 fell within the 36–40 years, and 4 were above 40 years old. The largest group of respondents falls within the 17–25 age range. The data indicates that the majority of respondents are youths aged 17–25 years, suggesting that the study predominantly reflects the perspectives of younger individuals.

Table 4 presents the educational background of the respondents. Among them, 123 have completed high school, 7 hold a diploma, 69 have a bachelor's degree, and 6 have completed a master's or doctoral degree. The largest proportion of respondents is high school graduates. The data indicates that most respondents have a high school education, which may reflect the general education level of the surveyed population.

Table 5: Respondent Characteristics by Employment

Employment Status	Number of Participants	Percentage
Student	132	64.4
Civil Servant (ASN)	7	3.9
Unemployed	2	1
State-Owned Enterprise (BUMN)	2	1
Entrepreneur	11	5.4
Private Employee	35	16.6
Small Business Owner	8	3.9
Freelancer	1	0.5
Teacher/Lecturer	5	2.4
Homemaker	2	1
Total	205	100%

Table 6: Respondent Characteristics by Frequency of Concert Attendance

Frequency	Number of Participants	Percentage
1–3 times	159	77.6
4–6 times	24	11.7
>6 times	22	10.7
Total	205	100%

Table 5 indicates the occupational distribution of the respondents. The majority are students, comprising 132 participants [64.4%], while freelancers represent the smallest group with only one participant. The data suggests that most respondents are students, which could influence the study's insights to reflect the perspectives and experiences typical of a student population. Table 6 illustrates the frequency of respondents attending music concerts in the past year. Among the total respondents, 159 attended concerts 1–3 times, 24 attended 4–6 times, and 22 attended more than six times. The data indicates that the majority of respondents attended music concerts between 1 and 3 times in the past year, suggesting moderate engagement with live music events among the participants.

Table 7: Respondent Characteristics by Daily Music Listening Intensity

Frequency	Number of Participants	Percentage
<1 hour	36	17.6
>3 hours	101	49.3
1–3 hours	68	33.2
Total	205	100%

Table 8: Respondent Characteristics by Listening Media

Media	Number of Participants	Percentage
Smartphone	145	70.7
Computer	9	4.4
Laptop	48	23.4
Tablet	3	1.5
Total	205	100%

Table 9: Respondent Characteristics by Streaming Platforms

Platform	Number of Participants	Percentage
Apple Music	4	2.0
Joox	2	1.0
Spotify	109	53.2
YouTube Music	90	43.9
Total	205	100%

Table 7 shows the daily music listening intensity of the respondents. Among the respondents, 101 individuals reported listening to music for 1–3 hours per day, 36 listen for less than 1 hour, and 68 for more than 3 hours per day. The data indicates that most respondents listen to music for 1–3 hours daily, reflecting a moderate level of daily music engagement among the participants.

Table 8 displays the preferred media used by respondents for listening to music. The majority use smartphones [145 participants], followed by laptops [48], computers [9], and tablets [3]. The data indicates that smartphones are the most popular device for music listening among respondents, highlighting the preference for portable and accessible media. Table 9 shows the respondents' preferred music streaming platforms. The majority use Spotify [109 participants], followed by YouTube Music [90], Apple Music [4], and Joox [2]. The data indicates that Spotify is the most widely used music streaming platform among respondents, followed closely by YouTube Music, suggesting a strong preference for these popular services.

Results of Testing and Data Analysis

Descriptive Statistical Test

Descriptive analysis offers a summary of the key variables in the study based on respondents' evaluations. This research includes seven latent constructs or variables, such as self-congruity, social identity, digital platform exposure, traditional music preference, and intention to listen.

The descriptive values of the research variables are shown through the average [mean] and standard deviation. The criteria for the descriptive variable values in this study use a scale range of 1-5. If the mean value is in the range of 4.2-5.0, it indicates that the descriptive variable has a very high/very good value. A mean value in the range of 3.4-4.2 shows a high/good value. A mean value in the range of 2.6-3.4 is moderate/sufficient, a range of 1.8-2.6 indicates low/poor, and a range of 1.0-1.8 means very low/very poor. The descriptive test results are presented in the table 10.

Table 10: Descriptive Statistics Overview

Code	Variable	Mean	Standard Deviation
SC	Self-congruity	2.96	0.962
SI	Social identity	3.33	0.956
DPE	Digital platform exposure	3.59	0.912
TMP	Traditional music preference	3.15	0.993
ITL	Intention to listen	3.05	0.949

As shown in Table 10 the descriptive table indicates that the Self-congruity variable has a mean value of 2.96, Social Identity has a mean of 3.33, Digital Platform Exposure is 3.59, Traditional

Music Preference is 3.15, and Intention to listen has a mean value of 3.05. The mean value of each variable above is categorized as good and consistent, as they are all above 3, which means these variables are suitable for use.

Measurement Model

The measurement model, also referred to as the outer model, evaluates the quality and validity of the constructs within the study. This result is evaluated using indicators as described at table 11.

Table 11: Indicator Test Results

Construct	Indicator	Outer loading	Composite Reliability	AVE
Self-congruity	SC1	0.869	0.945	0.811
	SC2	0.932		
	SC3	0.905		
	SC4	0.895		
Social identity	SI1	0.859	0.941	0.801
	SI2	0.875		
	SI3	0.917		
	SI4	0.927		
Digital platform exposure	DPE1	0.901	0.953	0.801
	DPE2	0.924		
	DPE3	0.881		
	DPE4	0.886		
	DPE5	0.881		
Traditional music preference	TMP1	0.921	0.934	0.781
	TMP2	0.902		
	TMP3	0.862		
	TMP4	0.848		
Intention to listen	ITL1	0.868	0.952	0.767
	ITL2	0.912		
	ITL3	0.907		
	ITL4	0.858		
	ITL5	0.852		
	ITL6	0.857		

As shown in Table 11, all construct loadings exceed 0.7, meeting the recommended threshold. This suggests that each indicator effectively measures its corresponding concept. Additionally, the composite reliability and Cronbach's alpha values are above 0.7, confirming strong reliability for all constructs. Furthermore, the Average Variance Extracted [AVE] values surpass 0.5, indicating that each construct explains more than 50% of the variance, ensuring adequate convergent validity.

Goodness of Fit Test

PLS [Partial Least Squares] is a variance-based Structural Equation Modeling [SEM] technique used to test theoretical models, particularly focusing on predictive analysis. Several indices are used to assess the acceptance of the proposed model, including R Square, Q Square, SRMR, PLS Predict, and the Goodness of Fit Index (27, 28). Additionally, robustness checks, such as linearity tests between variables, are conducted to ensure the model's validity and reliability (27).

Table 12: R Square Test

	R Square
Traditional music preference	0,715
Intention to listen	0,758

The R square statistic in the Table 12 measures the proportion of variance in the endogenous variable that is explained by the exogenous and endogenous variables within the model. R square values can be interpreted as follows: 0.25 indicates a low influence, 0.50 represents a moderate

influence, and 0.75 signifies a high influence (29). Based on the R square test results, the impact of self-congruity, social identity, and digital platform exposure on traditional music preference is 0.715, while their effect on the intention to listen is 0.758. Both values suggest a moderate to high influence.

Table 13: Q Square Test

	Q Square
Intention Towards Green Behavior	0,372

As shown in table 13, the Q square statistic measures predictive relevance, assessing how well variations in exogenous and endogenous variables predict the endogenous variables. It serves as a validation metric in PLS to evaluate the model's predictive accuracy. Q square values are interpreted as follows: 0 indicates low predictive relevance, 0.25 represents moderate relevance, and 0.50 signifies high predictive relevance (27). Based on the test results, the Q square value for intention towards green behavior is 0.372, which exceeds 0.25, indicating a moderate level of predictive accuracy in this study.

Table 14: SRMR

	Estimasi Model
SRMR	0,082

Table 14 shown that SRMR (Standardized Root Mean Residual) represents the absolute mean residual covariance, calculated by comparing the sample covariance matrix with the predicted covariance matrix. A value below 0.10 is considered acceptable (30). In this study, the SRMR value of 0.082 indicates an acceptable model fit, suggesting that the empirical data sufficiently explains the relationships among the variables in the model.

Table 15: PLS Predict

Measurement Item	PLS		LM	
	RMSE	MAE	RMSE	MAE
ITL1	0.691	0.532	0.641	0.482
ITL2	0.667	0.523	0.653	0.499
ITL3	0.667	0.506	0.66	0.502
ITL4	0.835	0.676	0.846	0.657
ITL5	0.908	0.714	0.923	0.705
ITL6	0.852	0.668	0.853	0.660
TMP1	0.668	0.509	0.667	0.498
TMP2	0.725	0.546	0.712	0.529
TMP3	0.903	0.691	0.932	0.707
TMP4	0.799	0.596	0.793	0.583

Based on table 15, it is stated that Partial Least Squares [PLS] is a Structural Equation Modeling [SEM] technique designed for predictive analysis (27). PLS Predict is used to assess the predictive power of the model. If the Root Mean Square Error [RMSE] and Mean Absolute Error [MAE] of the PLS model are lower than those of a linear regression model [LM], it suggests that the PLS model is more accurate in forecasting outcomes. Based on the test results, all PLS measurement items exhibit lower RMSE and MAE values compared to the linear regression model, confirming that the PLS model has strong predictive power.

Table 16: Goodness of Fit Index

Average Communality	Average R square	GoF Index
0,373	0,643	0,482

Table 16 shows that the Goodness of Fit [GoF] Index assesses the overall model fit by evaluating both the measurement and structural models. This index is applicable only to reflective measurement models and is calculated as the geometric mean of the average communality and average R-square.

GoF values are interpreted as follows: 0.1 indicates a low fit, 0.25 represents a moderate fit, and 0.36 signifies a high fit (31). In this study, the GoF Index value of 0.482 suggests a strong model fit, indicating that the empirical data effectively explains the measurement model.

Hypothesis Testing

Hypothesis testing in this study was conducted using Partial Least Squares [PLS] path modeling, commonly known as "Smart PLS." This is a statistical method used in research oriented towards structural modeling, particularly in path analysis and testing relationships between variables in a conceptual model. The researcher employed PLS because the sample size was limited. Figure 1 explains that Hypothesis testing evaluates the relationships and effects between latent variables based on theoretical frameworks. The significance of these effects is determined by examining the parameter coefficient values and the t-statistic. A hypothesis is considered supported if the t-statistic exceeds the t-table value or if the P-value is less than 0.05. Conversely, if the t-statistic is lower than the t-table value or the P-value exceeds 0.05, the hypothesis is not supported.

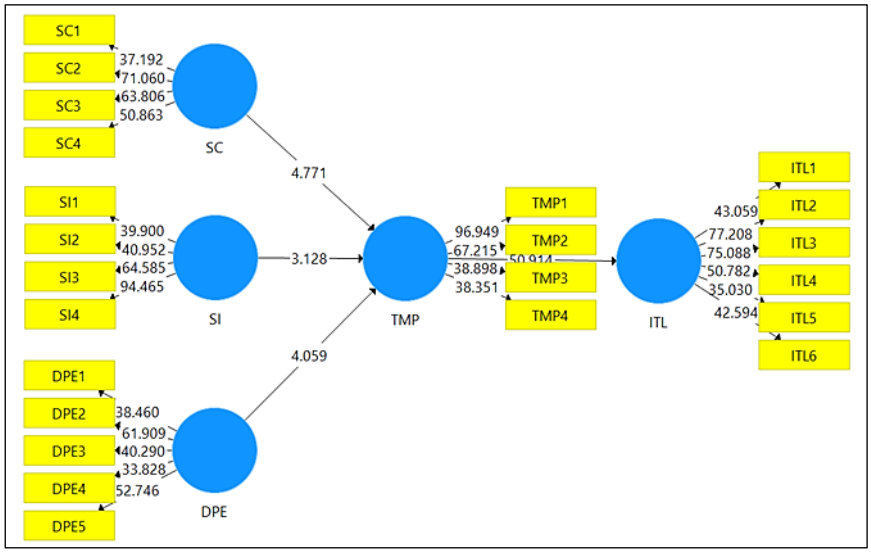

Figure 1: Results of Hypothesis Testing – Direct Effects

Table 17: Results of Hypothesis Testing – Direct Effects

Relationship	Original Sample	Sample Mean	Standard Deviation	t Statistics	Sig	Explanation
Self-congruity Traditional music preference	0.364	0.365	0.076	4.771	0.000	Supported
Social identity Traditional music preference	0.242	0.242	0.078	3.128	0.002	Supported
Digital platform exposure Traditional music preference	0.318	0.318	0.078	4.059	0.000	Supported
Traditional music preference Intention to listen	0.871	0.872	0.017	50.914	0.000	Supported

Table 18: Results of Hypothesis Testing – Indirect Effects

Relationship	Original Sample	Sample Mean	Standard Deviation	t Statistics	Sig	Explanation
Self-congruity Traditional music preference	0.317	0.319	0.067	4.705	0.000	Supported
Social identity Traditional music preference	0.211	0.21	0.067	3.133	0.002	Supported
Digital platform exposure Traditional music preference	0.277	0.277	0.069	4.021	0.000	Supported

Table 17 presents the results of hypothesis testing for the direct relationships between various variables. The calculation results show positive t-statistic values and significance values less than 0.05. It can be concluded that there is a significant and effective direct relationship between these variables. Table 18 displays the outcomes of hypothesis testing regarding the indirect relationships among several variables. The analysis reveals positive t-statistic values and significance levels below 0.05. These findings indicate that the variables are indirectly linked in a statistically significant and meaningful way. From the hypothesis testing results in the table above, the relationships between variables can be evaluated based on the t-statistic values. If the t-statistic exceeds the t-table value, the hypothesis is supported, indicating a significant effect. Conversely, if the t-statistic is lower than the t-table value, the hypothesis is not supported, suggesting no significant effect.

Discussion

Hypothesis 1: The results of Hypothesis Testing 1 in the table above indicate that the relationship between self-congruity [X1] and traditional music preference [Y1] has a t-statistic value of 4.059, which is greater than the t-table value of 1.982, and a significance value of 0.000, which is less than 0.05. Additionally, the original sample estimate is positive at 0.318. These findings confirm a positive and significant relationship between self-congruity and traditional music preference. Therefore, Hypothesis H1, which asserts that self-congruity positively influences traditional music preference, is supported. Self-congruity, or social congruity, has a positive influence on traditional music preference. This is due to the collaborative and interactive nature of traditional music, which is often accessed in community or cultural ritual contexts. Individuals tend to prefer music that aligns with the social norms and values shared within their social group (18). Therefore, when someone feels connected to traditional culture and the social norms that value traditional music, they are more likely to choose and enjoy it as an expression of group identity and cultural heritage continuity (32).

Hypothesis 2: The results of Hypothesis Testing 2 in the table above reveal that the relationship between social identity [X2] and traditional music preference [Y1] has a t-statistic value of 4.771, which exceeds the t-table value of 1.982, and a significance value of 0.000, which is below 0.05. Additionally, the original sample estimate is positive at 0.364. These findings indicate a positive and significant relationship between social identity and traditional music preference, confirming that higher social identity is associated with a stronger preference for traditional music. Therefore, Hypothesis 2, which states that social identity positively affects traditional music preference, is supported.

Social identity positively influences traditional music preference because it involves a sense of pride and group identity (12). Individuals are more likely to prefer traditional music that reflects their cultural heritage because it strengthens their connection with their community, increases feelings of solidarity, and reinforces social inclusion. In this context, traditional music is viewed not only as an artistic expression but also as a means of conveying collective identity, enhancing cultural experiences, and fostering connections within the community (33).

Hypothesis 3: The results of Hypothesis Testing 3 in the table above indicate that the relationship between digital platform exposure [X3] and traditional music preference [Y1] has a t-statistic value of 3.128, which is greater than the t-table value of 1.982, and a significance value of 0.002, which is less than 0.05. Additionally, the original sample estimate is positive at 0.242. These findings confirm a positive and significant relationship between digital platform exposure and traditional music preference, suggesting that greater exposure to digital platforms is associated with a stronger preference for traditional music. Therefore, Hypothesis H3, which posits that digital platform exposure positively influences traditional music preference, is supported.

Digital platform exposure can positively influence traditional music preference through several mechanisms. First, digital platforms provide broader and easier access to various types of music, including traditional music, which might have been previously difficult to access by modern audiences. Second, digital platforms often offer educational and cultural content that allows audiences to better understand the origins, context, and values of traditional music, thereby increasing their appreciation for the genre. Finally, social interactions and algorithmic

recommendations on digital platforms can introduce traditional music to individuals based on their preferences, even if they had previously not been exposed to the genre (34). Thus, digital platform exposure can facilitate increased interest and appreciation for traditional music through the access, education, and interaction it provides (35).

Hypothesis 4: The results of Hypothesis Testing 4 in the table above indicate that the relationship between traditional music preference [X] and intention to listen [Y2] has a t-statistic value of 50.914, which is significantly greater than the t-table value of 1.982, and a significance value of 0.000, which is below 0.05. Additionally, the original sample estimate is positive at 0.871. These findings confirm a strong positive and significant relationship between traditional music preference and intention to listen, suggesting that a higher preference for traditional music is strongly associated with a greater intention to listen. Therefore, Hypothesis H4, which asserts that traditional music preference positively affects intention to listen, is supported.

Traditional music preference positively influences intention to listen due to the strong emotional bond between individuals and traditional music. Research has shown that music preference, especially for traditional music that reflects cultural heritage and identity, can create feelings of comfort, nostalgia, and affiliation with specific communities or cultures (24). When someone has a preference for traditional music, they are more likely to have a higher intention to listen to it because it evokes positive emotional responses and nurtures their connection to their cultural identity (36). Therefore, traditional music preference can be seen as an important factor influencing an individual's intention to continuously listen to that music.

Hypothesis 5: Traditional music preference serves as a mediator in the relationship between self-congruity and intention to listen. The results of Hypothesis Testing 5 in the table above indicate that the relationship between self-congruity [X] and intention to listen [Y], mediated by traditional music preference, has a t-statistic value of 4.705, which is greater than the t-table value of 1.982, and a significance value of 0.000, which is below 0.05. Additionally, the original sample estimate is positive at 0.317. These findings confirm that traditional music preference significantly mediates the effect of self-congruity on intention to listen. Therefore, Hypothesis H5 is supported.

Hypothesis 5 is supported because there is a correlation between self-congruity, which reflects the alignment between an individual's self-image and the image of a specific music genre or brand, and their preference for traditional music (37). When individuals feel that their preference for traditional music reflects their true self-image, they are more likely to feel more connected to the music genre or brand. This then triggers a higher intention to listen to the music more intensely and consistently. In other words, self-congruity creates an emotional bond and identification with traditional music, which in turn increases the intention to listen to it continuously. Therefore, traditional music preference serves as a channel through which self-congruity's influence can direct listening behavior.

Hypothesis 6: Traditional music preference acts as a mediator in the relationship between social identity and intention to listen. The results of Hypothesis Testing 6 in the table above indicate that the relationship between social identity [X] and intention to listen [Y], mediated by traditional music preference, has a t-statistic value of 3.133, which exceeds the t-table value of 1.982, and a significance value of 0.002, which is below 0.05. Additionally, the original sample estimate is positive at 0.211. These findings confirm that traditional music preference significantly mediates the effect of social identity on intention to listen. Therefore, Hypothesis H6 is supported.

An individual's social identity, such as membership in certain ethnic or cultural communities, plays an important role in shaping music preferences. When individuals feel connected to their social identity through traditional music, this can enhance their intention to listen to it. Traditional music not only serves as a medium for preserving cultural heritage, but also as an expression of collective identity, strengthening social bonds, and creating intrinsic motivation to engage in the experience of listening to traditional music (12).

Hypothesis 7: Traditional music preference serves as a mediator in the relationship between digital platform exposure and intention to listen. The results of Hypothesis Testing 7 in the table above indicate that the relationship between digital platform exposure [X] and intention to listen [Y], mediated by traditional music

preference, has a t-statistic value of 4.021, which exceeds the t-table value of 1.982, and a significance value of 0.000, which is below 0.05. Additionally, the original sample estimate is positive at 0.277. These findings confirm that traditional music preference significantly mediates the effect of digital platform exposure on intention to listen, establishing a positive and significant relationship. Therefore, Hypothesis H7 is supported.

Hypothesis 7, which states that traditional music preference mediates the effect of digital platform exposure on intention to listen, is also supported. This is because digital platforms open up broader access to various types of music, including traditional music, which may have previously been unfamiliar to individuals. When someone has a strong preference for traditional music, exposure to various types of music through digital platforms can trigger positive feelings related to traditional music. This can lead to a higher intention to listen to that traditional music, as a result of the positive experience provided by exploring music through digital platforms. Therefore, traditional music preference functions as a mediator that bridges the positive impact of digital platform exposure on the intention to listen to traditional music.

Conclusion

This study proves that several factors influence the preference for and intention to listen to traditional music. These factors include self-congruity, social identity, and digital platform exposure. All three factors have a positive and significant effect on traditional music preference.

Traditional music preference also serves as a mediator that bridges the positive effects of these three factors on the intention to listen. This means that individuals with a strong preference for traditional music tend to have a higher intention to listen to it. Traditional music is not only a medium for preserving cultural heritage, but also an expression of collective identity that strengthens social bonds.

Abbreviations

MAE: Mean Absolute Error, PLS: Partial Least Squares, RMSE: Root Mean Square Error, SEM: Structural Equation Modeling, SMSR: Standardized Root Mean Square Residual.

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Author Contributions

All authors contributed equally to the study's conceptualization, data analysis, and manuscript preparation.

Conflict of Interest

The authors declare that have no known financial or non-financial competing interests that could have appeared to influence the work reported in this study.

Ethics Approval

Ethical approval was not applicable.

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