

The Movement of Sundanese Karawitan Artist in the Indie Music From the Perspectiv of Music Sociology

Firman Adi Saputra¹, Sukmawati Saleh²
Postgraduate Indonesian Art and Culture Institute Bandung
Buah Batu Street No.212, Bandung, West Java.
¹adikahong.08@gmail.com, ²sukmawatisaleh@isbi.ac.id

ABSTRACT

This research delves into the attitudes and perspectives of Sundanese karawitan artists toward the indie music movement through the lens of music sociology. Employing qualitative methodologies such as literature review and fieldwork, the study reveals that these artists do not merely act as preservers of cultural heritage but also actively adapt and integrate their traditional music into the indie music scene. As pivotal figures, they engage in collaborations with global elements within the indie world, making substantial contributions to the evolution of indie music. This active participation fosters a unique harmony that mirrors the diverse and dynamic nature of Indonesian culture. The study offers a comprehensive analysis of how Sundanese karawitan artists interact with and influence the indie music scene. Their involvement is not just a preservation of traditional art forms but a dynamic adaptation that enriches both their cultural heritage and the broader indie music movement. By blending traditional and contemporary elements, these artists create innovative music that appeals to a global audience while retaining its cultural roots. Furthermore, this research highlights the significant role of Sundanese karawitan artists in the indie music scene, showcasing their ability to navigate between tradition and modernity. Their contributions reflect a broader trend in the Indonesian music landscape where traditional art forms are not static but are continually evolving and adapting to new contexts and influences. This dynamic interplay between tradition and innovation is crucial for the sustainability and growth of both traditional and indie music genres in Indonesia.

Keywords: Indie, Sundanese Karawitan, Artists, Sociology of Music.

INTRODUCTION

Creative freedom is one of the reasons why indie movement is referred to as independent music (Khadavi: 2014). From the process of creation to the distribution of albums, everything is done independently. Unlike mainstream pop music, which becomes a market commodity and needs to be mass-produced. Furthermore, Arifin (2020) explains that the Indie movement is a term used for music production carried out independently by composers or musicians. The drawback of this system usually lies

in financial limitations. On the other hand, works from indie labels tend to be more idealistic because there is no intervention from any party.

In the indie movement, artists have the freedom to express themselves without considering the desires or expectations of anyone other than themselves. This allows them to explore various genres and artistic concepts without strict limitations. In the process, they often discover an authenticity that is difficult to find in the mainstream music industry. Despite being financially

limited, the creative spirit and freedom of expression possessed by indie musicians often result in original and profound works, enriching the overall cultural diversity of music.

The indie movement is not something new; it began in the punk music era of the 1970s in England. During that time, the system seemed to be flipped with the spirit of D.I.Y. (*do it yourself*), including in the way records were released (Naldo, 2012, p.3). According to Wallach, indie has two concurrent meanings: the term indie serves as the status of musicians, bands, or minor labels not controlled by major label capital industrial companies, and indie as part of the subculture and music genre (2017, p. 7). Nowadays, there is an increasing number of indie songs born in various regions in Indonesia, leading to a growing number of indie band enthusiasts as the publication of their works becomes more massive.

The above phenomenon aligns with the opinion expressed by Mitasari (2016), stating that indie music subculture arises from the dissatisfaction of some people with the socially segregated conditions, especially within the realm of music. As time passes, dissatisfaction with the mainstream music situation, which tends to be uniform, and the unhealthy competition in the industry arises. Thus, it is highly relevant that the lyrics produced by indie musicians contain criticism and resistance (Mitasari, 2016, p. 14).

Sundanese karawitan artists have been engaged in the indie movement since they learned and studied how to independently record and distribute their works. Essentially, indie is a self-driven movement based on the challenges of band competition, budget limitations, standardization of works, and more. In this

context, the challenges faced by Sundanese karawitan are part of the major label industry, as it holds the third position in the hierarchy of this industry. This issue arises due to the nature of art and culture related to traditional instruments and local languages, which are not commonly used on a national scale. Additionally, there is a growing demand from both national and global audiences, creating further complexities in meeting these evolving needs.

The sociological aspects evolving within Sundanese karawitan artists influence their movements. However, these artists are not exempt from the era of digitization, benefitting from the ease of information obtained through various smart technologies. The increasingly advanced technology has made artists quite proficient in engaging in indie movement, especially in creating music. Consequently, Sundanese karawitan artists are now actively involved in creative activities, followed by independent recording and publication, showcasing unlimited creativity.

The active involvement of these artists has a positive impact on the exploration of their cultural and traditional art. However, financial challenges remain a hurdle to overcome in realizing their independent projects. Nevertheless, the spirit of collaboration and support from the artist community and fans has been a primary driver of this movement's success. By leveraging digital platforms and social media, Sundanese karawitan artists can reach a wider audience, making their music more accessible and relevant in this modern era. Thus, they continue to uphold their cultural heritage while innovating and adapting to the changing times.

It is not surprising that, nowadays, many Sundanese karawitan artists have produced numerous musical works that are then showcased on various social media platforms such as YouTube, TikTok, Instagram, and others. This shift signifies a transition towards embracing digital platforms for recording and sharing their creations independently.

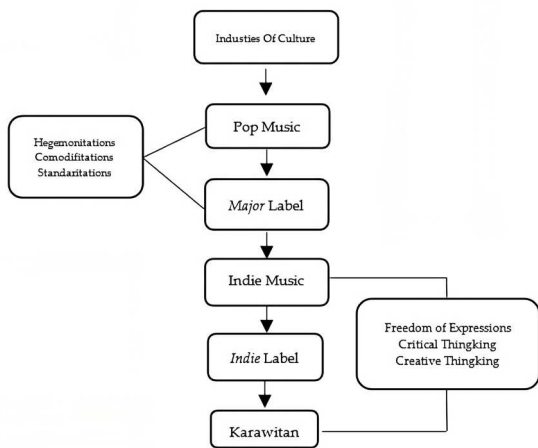


Chart 1. Research Fromwork.
(Source : Firman, 2023).

METHOD

Research methodology is a scientific approach to obtaining data with specific objectives and purposes. Scientific approach means that the research activities are based on the characteristics of scholarship, namely being rational, empirical, and systematic (Bungin, 2003:3). Qualitative research is a method used to investigate naturalistic conditions, where the researcher serves as a key instrument (Sugiyono in Fattah: 2023).

According to Moleong (2005:6), qualitative research aims to understand phenomena related to what is experienced by research subjects, such as behavior, perception, motivation, actions, etc., in a holistic manner. This understanding is achieved through descriptive methods using words and language, within a specific natural context and by employing various scientific methods.

Theoretical Foundation Sociology of Music

Sociology is the knowledge about societal phenomena, such as social interactions, rules in social life, conflicts, social changes, and so on (Wrahatnala: 2018). Sociology is systematically structured, meaning it has a specific system with elements that form a unity. For example, the discussion of social interaction is related to social norms because social interactions require certain rules. However, the systematics referred to in sociological discussions are dynamic and adapted to the development of the times. Sociology is the result of thinking that usually originates from facts or events existing in society (Wrahatnala: 2018).

Furthermore, Sociology possesses characteristics as a specialized science, as mentioned by Harry M. Johnson in (Wrahatnala: 2018) explanation:

1. Sociology is empirical, meaning this scientific knowledge is based on observation of beliefs and common sense, and its results are not speculative but objective.
2. Sociology is theoretical, meaning it always attempts to formulate abstractions from observation results. Abstraction is a framework of logically arranged elements aiming to explain relationships and cause-effect, thus forming theories.
3. Sociology is cumulative, meaning sociological theories are formed based on existing theories. Sociology improves, expands, and refines these existing theories.
4. Sociology is non-ethical, meaning the core issue in sociology is not the morality of a fact, but the goal to be achieved by explaining that fact.

RESULTS AND DISCUSSION

A. Sociology of Sundanese Karawitan Artists in the Development of the Music Industry

Sundanese karawitan artists perceive that there are evolving environmental conditions, and as Wrahatnala (2020) states, social aspects can influence one's actions and decisions by observing the social situation in their environment to adapt to such social developments. The development of the music industry, as previously explained, has been extensively studied by Sundanese karawitan artists. However, only a few artists ultimately implement these insights. This presents a significant opportunity for Sundanese karawitan artists who wish to have their musical creations within the indie music industry accessible to the public. This is due to the limited competition in the context of Sundanese karawitan music within the indie music scene.

According to Herdini (2012), the formation of Sundanese karawitan essentially results from two sources of sound, namely human voice (*sekar*) and the sound of musical instruments (*gending*). In general, music uses instruments and/or vocal sounds. In this context, the cultural industry is music, and Sundanese karawitan becomes an important commodity for traditional artists and the country itself as a form of cultural resilience and creative industry on the global stage for promotion and additional income for the country. A fundamental issue arises from the lack of interest from major labels, both locally and nationally, to promote Sundanese traditional art within the global music industry.

The lack of interest from major labels results in a lack of international exposure for Sundanese karawitan art, despite its

rich cultural value and significant artistic potential. This makes it difficult for Sundanese traditional artists to gain the recognition and appreciation they deserve on a global scale. However, with the advancement of technology and the widespread use of social media, there are new opportunities for traditional artists to promote their works independently. By leveraging digital platforms, they can reach a global audience without relying on major labels. Consequently, they can expand the reach of their cultural influence and strengthen their position on the world music stage.

Thus, traditional artists have greater control over their works and can maintain artistic integrity without external interference. It also enables them to express their cultural identity more authentically and directly to a global audience. Despite ongoing financial and technical challenges, the increasing number of artists successfully leveraging social media as a promotional tool promises a brighter future for Sundanese karawitan art on the world stage. By continuously expanding their digital footprint, they can achieve greater milestones and garner wider appreciation for their cultural heritage.

However, the situation described above explains that Sundanese karawitan artists face various complex issues related to why their musical works have minimum popularity. This is not due to the lack of creativity from the artists but stems from a historical perspective that considers traditional art as a form of personal expression for the artists. In line with this, the situation and conditions of Sundanese karawitan in traditional era were directly linked to nature without any connection to the economy (Herdini: 2012). Herdini further explains that art had not yet become a commodity

that could be sold. Before entering the 20th century, art (including karawitan) was seen as a means to fulfill 'spiritual' and 'prestige' needs for those involved.

In this context, Sundanese karawitan art is considered an integral part of daily life, more focused on spiritual values and aesthetics rather than commercial aspects. During that time, art was regarded as a cultural heritage to be preserved and respected, not as a source of income. However, with the passage of time and socio-economic transformations, there has been a shift in the perception of art. Modern society tends to view art as a marketable product, including karawitan. This places additional pressure on traditional artists to adapt their work to fit market tastes. Therefore, while Sundanese karawitan artists strive to uphold their traditional values, they also need to find ways to effectively promote their works in this digital era. This challenge underscores the importance of understanding changes in the art ecosystem and seeking adequate solutions to preserve cultural heritage while maintaining relevance in a contemporary context.

Sundanese karawitan artists have been engaged in independent movements since ancient times in the context of their musical works. However, in terms of recognition and participation in major label. Sundanese karawitan artists have also contributed to the national cultural industry since the 1970s. Mang Koko is one of the Sundanese karawitan artists and a innovator in the cultural industry. Mang Koko initiated indie movements in the context of creativity for creating musical works before the 1970s. Mang Koko entered the world of the industry, recorded his songs, and became a part of the national industry.



Figure 1. The cover of the vinyl record features the song 'Badminton' by Mang Koko. <https://digitalcollections.universiteitleiden.nl/view/item/55400> (Source: Accessed on December 2, 2023).

Mang Koko played a massive role in distributing, teaching, and marketing his musical works. This was supported by Mang Koko's various privileges, such as being an academic artist, teacher, lecturer, and even rector at one of the art education institutions during that time. Sundanese karawitan artists who followed in Mang Koko's footsteps, in terms of the creative process, actively participated in the national market with the help of major labels, although their presence was significantly limited, if not entirely absent. During that time, especially in the realm of Sundanese karawitan, all markets had been 'exploited' by Mang Koko's works.

What roles and attitudes did Sundanese karawitan artists have, both before and after Mang Koko, in the music industry? As mentioned by Herdini (2012) earlier, artists began to move towards participating in the national cultural industry and became familiar with the recording industry in the 2000s. Sundanese karawitan artists indirectly observed and analyzed the social developments within the artist community, both within the same social scope or across genres. The artists' instinct to grow and compete to maintain and develop their creativity was evident through their artistic

endeavors. However, Sundanese karawitan artists often neglect their own works due to the minimum practice of documenting their creations. Thus, the alternative for Sundanese karawitan artists is recording and/or documenting their works.

After the era of Mang Koko, Sundanese karawitan artists began to undergo a shift in their mindset and behavior regarding the music industry. They became more open to new ideas and opportunities offered by modern technology, especially in terms of recording and documenting their works. Active participation in the recording industry gave them the chance to expand their audience reach and increase international exposure for their traditional art. However, new challenges emerged with this development, including increasingly fierce competition in the ever-globalizing music industry and pressure to produce works that align with evolving market tastes. Nevertheless, Sundanese karawitan artists continue to uphold their traditional values while adapting to the changing times. Taking steps to record and document their works has become increasingly important in ensuring that their cultural heritage remains alive and relevant in this modern era. Thus, Sundanese karawitan artists persist in preserving their cultural identity while navigating an increasingly interconnected world.

In line with the above phenomenon, William James, a psychologist, believed that while instinct influences social behavior, the primary explanation tends to lean towards habit – a pattern of behavior acquired through repetition throughout one's life. This gives rise to the "nurture explanation." Another figure, also a social psychologist, John Dewey, stated that our behavior not only emerges based on past experiences but is also continuously changing or influenced by the environment – our "situation"

– including, of course, other people (Mustafa: 2012).

As a result, Sundanese karawitan artists are facilitated in documenting their works with knowledge of operating software and hardware for recording their creations. The learning process for Sundanese karawitan artists in recording is a social one, involving inquiries to professional recording practitioners and watching various tutorial videos on platforms like YouTube or other social media. Eventually, home recording becomes the solution for Sundanese karawitan artists to easily and affordably record their musical works.

B. Home Recording as a Form of Social Analysis in the Independent Movement of Sundanese Karawitan Artists

In the past, audio recording equipment was exclusive and quite expensive, primarily owned by broadcasting institutions or professional music studios (Thoyyib: 2020). Recording studios were crucial for composers or musicians to produce their musical works. Additionally, with the advancements in current music industry technology, while musicians once needed to use 1.5-inch recording tapes in studios with relatively high rental costs, they can now access affordable digital technology through home recording systems. Musicians can easily and inexpensively record and release their songs. This development has contributed to the rapid growth of the indie band scene (Naldo, 5: 2012).

In Indonesia, the term audio recording has been known since 1905 during the Dutch colonial period. In that year, the first recorded recording company named Tio Tek Hong Records owned by a Chinese merchant in Pasar Baroe Batavia (Arifin: 2020) was established. Subsequently, around the 1950s, it was considered the early milestone of the music industry in

Indonesia, marked by the emergence of indigenous recording companies such as Irama Record initiated by an air force officer named Soejoso Karsono (Sakrie: 2015, p. 2).

These companies played a crucial role in the development of music in Indonesia, not only by producing local recordings but also by promoting new talents. Irama Record, for instance, became a platform for many legendary Indonesian musicians to start their careers and introduce both traditional and modern music to a wider audience. Thus, this period marked a significant era in the history of the Indonesian music industry, paving the way for future generations in the world of music.

Alongside numerous technological advancements, a significant change occurred in the recording industry around 2005, transitioning from analog to digital music technology (Arifin: 2020). This new technology provided various conveniences in the music recording process in studios, where the hardware used also became more sophisticated. Music distribution processes became easier, moving away from physical formats like tapes or vinyl records to digital files in formats such as *MP3* or *WAV*. During this time, recording studios began to proliferate in Indonesia, even reaching regions like West Sumatra (Arifin: 2020).

This development not only made it easier for musicians to produce and distribute their work but also opened up opportunities for more people to get involved in the music industry. Small and independent recording studios began to emerge, providing local musicians with greater access to record their music at more affordable costs. Thus, digital technology has significantly impacted the democratization of music production and distribution in Indonesia.

In contemporary times, Sundanese karawitan artists have started to familiarize themselves with and learn home recording systems, understanding the operation of Digital Audio Workstations (DAW) software and hardware (microphones, sound cards, computers/laptops, etc.) for recording purposes. Home recording is a term used in the world of sound recording, originating from the English words “home,” meaning residence, and “recording,” referring to the recording process. Therefore, home recording is the process of recording done at home while still using equipment that meets recording standards.



Figure 2. Digital Audio Workstations (LOGIC PRO) as Recording software and Creating instrumental Music. (Source: Documen byt, Firman, 2023).

The recording process is conducted within computer software known as DAW (*Digital Audio Workstation*). DAW functions as a platform for all recording activities, including tracking, mixing, and mastering (Richardson, Sanulita, & Silaban: 2018). Sundanese karawitan artists can create their music using this software, either through direct recording or by utilizing MIDI representation.

In the present era, Sundanese karawitan artists can engage in recording activities at home by simply purchasing a few pieces of equipment that are readily available at affordable prices. The installation or setup

of these devices is also a relatively easy process, even for those who are trying to set up home recording equipment for the first time.

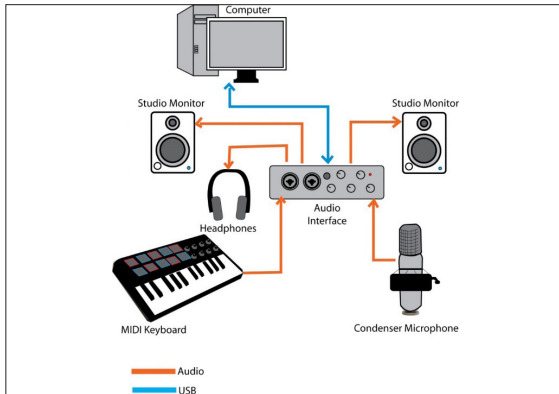


Figure 3. Home Recording Tools Setup.
<https://recordingstudio101.com/home-recording-studio-essentials/>
(Source: Accessed on December 2, 2023).

The musical works that Sundanese karawitan artists ultimately record independently at least have a documented music file that can be listened to without limitations by the artists themselves. However, the marketing or publication process that Sundanese karawitan artists need to undertake is a domain with a different context, closely related to knowledge about marketing and management in the music sales and artistic work industry.

C. Music Publication Strategies for Sundanese Karawitan Artists

In the past, individuals had to compete vigorously to secure contracts with major labels to market their works nationally. Nowadays, all it takes is an internet connection to disseminate their creations. Consequently, the relevance of major labels to a band's sustainability is not as significant as it used to be. Major labels can no longer exert the same dominance, as many bands have become more independent with the ease of the internet (Wibisono:

2017). Therefore, a musician's strategy for publicizing their work has become crucial in extending the longevity of their creations within society.

According to Effendi, strategy essentially involves planning and management to achieve a goal. It serves not only as a roadmap but must also demonstrate its operational tactics (Effendi: 2015).

1. Social Analysis of Community Listening to Music through Social Media

In the current digital era, the use of social media has become an integral part of daily life for people around the world, including in Indonesia. According to Kottler and Keller (2016: p. 338), social media is a platform used by consumers to share text, images, sound, videos, and information with others. Furthermore, according to Thaib's research (2019: p. 8), the number of internet users worldwide is 4.021 billion, equivalent to 53% of the total world population of 7.593 billion. The number of smartphone users is 5.135 billion, or 68% of the population, while active social media users reach 3.196 billion.

Social media platforms widely used in Indonesia include YouTube, Google, Facebook, Instagram, TikTok, and others. Among these, YouTube stands out as the most utilized social media platform in the country, boasting a total of 139 million users at the beginning of 2023. Facebook holds the second position with 119.9 million users. However, this figure has seen a decrease of 10 million users from 2022, equivalent to 7.7% (Yonanta: 2023).

The marketing strategies of Sundanese Karawitan artists must align with the virtual ecosystem and social media platforms where they publish their work. The social

context of Sundanese Karawitan artists in the virtual world becomes a determining factor in shaping their publication strategies. From a social perspective, Baker (2017) explains that the initial step in promotion is making the audience feel familiar with the artist. Consequently, social communities become accustomed to seeing and hearing the artist before their work is officially published. Baker's insights shed light on the ease of promoting music in a social context, both in the real and virtual worlds. The electability of an artist plays a significant role in determining the success of Sundanese Karawitan artists in reaching audiences from various backgrounds.

In addition to the previously mentioned considerations, Sundanese Karawitan artists should analyze the audience on social media platforms like YouTube, especially regarding "what music people are currently listening to." This can be achieved by examining data from YouTube Music Trending. As of January 26, 2024, the top-ranking music video is titled 'Love Wins All' by IU featuring Taehyung (a South Korean singer), amassing 33 million listeners or viewers within the first two days of its release. A notable Indonesian song, 'Pupusing Nelongso' by Deni Caknan featuring Happy Asmara, secured the third position, accumulating 826 thousand viewers or listeners within four days of its music video release.

Understanding these trends provides valuable insights for Sundanese Karawitan artists to tailor their content and strategies based on the preferences and behaviors of the current social media audience. It enables artists to stay relevant and potentially capture the attention of a wider audience by aligning with popular trends and genres.

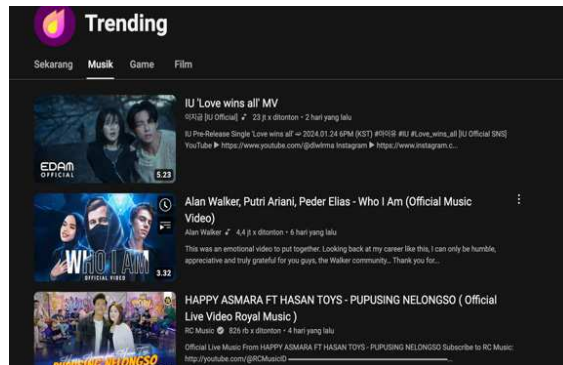


Figure 4.
Music Youtube Tranding Charts
bit.ly/Youtubetrending
(Source : Accessed on January 26, 2024).

An analysis conducted on JOOX, a music-centric social media platform without video content, reveals notable music trends as of January 26, 2024, at 8:31 PM WIB. In Indonesia, the most frequently listened to music is Rossa's Pop creation titled 'Sekali Ini Saja,' securing the top spot. Following closely in the second position is Tri Suaka with the song 'Merayu Tuhan'.

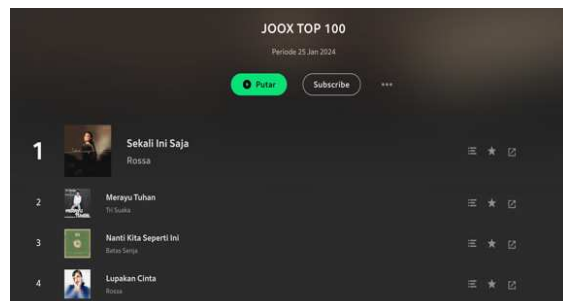


Figure 5.
Top charts music on JOOX.
<https://www.joox.com/id/chart/33>
(Source : SouAccessed on January 25, 2024).

Absolutely, the data can serve as a valuable reference for Sundanese karawitan artists in various aspects of their musical journey, including creation, publication, and commercialization. A simple analysis by observing music trends on platforms like YouTube can indeed guide artists in determining the direction of their musical creations during that period. Being aware

of the trending topics and popular genres can help artists connect with a broader audience across different demographics on social media platforms.

2. Strategies for Music Publication through Social Media.

To effectively market the musical works of Sundanese karawitan artists, one must develop a publication strategy to ensure that the published works have a lasting impact, garner a dedicated audience, and continue to grow. Harwood Child (2016) provides insights into public relations strategies, as follows:

a. Strategy of Publicity

Conduct campaigns for message dissemination through the publication of news, collaborating with various social media platforms. Additionally, using tactics to engineer news can attract audience attention, creating favorable publicity.

b. Persuasion Strategy

Campaign to persuade or rally the audience using suggestive or persuasive techniques to change public opinion by highlighting the emotional aspects of a story, article, or feature based on humanity interest.

c. Argumentation Strategy

This strategy is typically employed to counteract negative and unfavorable news. A counter news story is crafted, presenting rational arguments to keep public opinion in a favorable position.

d. Image Strategy

Formation of positive news in publications to maintain the image of the institution or organization, including its products. For instance, not only showcasing promotional aspects but also creating non-commercial publications that demonstrate concern

for social issues (humanity relations and social marketing) to benefit the overall image of the institution or organization (corporate image).

YouTube serves as a social media platform for extensive publication, while Instagram and TikTok are used for publishing snippets or excerpts of videos that serve as 'teasers,' encouraging viewers from these platforms to switch and watch the entire work on YouTube. Typically, the duration of videos on Instagram and TikTok is only 30 to 60 seconds, depending on the promotional system used by the artist.

The dominance of social media platforms widely used in Indonesia, such as YouTube, has made it a favorite among the Indonesian population, with approximately 88% of users accessing YouTube. It is followed by WhatsApp with 84% access, Instagram with 79%, and Facebook with 79% (Junawan, 2020). Besides the convenience it offers, these platforms have become more socially significant since the Covid-19 pandemic in 2020. This provides various opportunities for the music of Sundanese karawitan artists to be heard by a broader audience, and if the work is viewed by many people, it can generate additional income for the artists.

Swarantara is one of the Sundanese karawitan artist groups that actively engage in independent creative movements. The musical works produced by this group convey a sense of resistance against the perceived stagnancy and lack of dynamism in traditional Sundanese karawitan music. Therefore, Swarantara embraces innovation by introducing modifications to existing traditional songs. In doing so, they infuse a more modern flavor into the musical arrangements, giving the original pieces a contemporary touch.



Figure 6.

Youtube Channel of Swarantara.

<https://www.youtube.com/@Swarantara/videos>
(Source: Accessed on January 25, 2024).

The strategy employed by this group for its publication system involves direct engagement with its audience or followers. The group shares links through various social media platforms such as WhatsApp, Instagram, and Facebook. Another strategy includes the use of thumbnails or visually appealing images that entice viewers to explore the entire video.



Figure 7. One of the lot of thumbnail form Youtube Channel Swarantara.

<https://www.youtube.com/@Swarantara/videos>
(Source: Accessed on January 25, 2024).

3. Copyright Analysing

It is very important for indie artists publish by social media, as there is a potential risk of not having copyright or violating the copyright of other artists. The expansive nature of the music market on social media raises the possibility of similarities between different works. Therefore, artists need to analyze copyright

issues, both for their own creations and existing works.

It is very important for indie artists to publish their work through social media, as there is a potential risk of not having copyright or violating the copyright of other artists. The expansive nature of the music market on social media raises the possibility of similarities between different works. Therefore, artists need to analyze copyright issues, both for their own creations and existing works.

Adorno's (1953) perspective, stating that pop music is standardized in terms of musical patterns and lyrics, aligns with this concern. Traditional Sundanese music with its conventional five-note scale provides limited variations, increasing the likelihood of similarities in rhythm, pitch, and melody. Consequently, the creativity of Sundanese artists in creating music must continuously evolve, considering musical references for comparison.

According to the definition provided by Law Number 28 of 2014 concerning Copyright, copyright is an exclusive right of the creator that arises declaratively after a creation is manifested in tangible form, subject to legal limitations. Further clarification on the nature of copyright includes:

- Copyright is an exclusive right granted to the creator or copyright holder. Other parties cannot use this right without permission from the creator or copyright holder.
- Exclusive rights encompass the creator's or copyright holder's right to disclose and reproduce their creation, as well as granting permission to others to disclose or reproduce the work.
- The exercise of the right to disclose or reproduce the work must adhere to relevant laws and regulations.

- d. Copyright is considered a movable and immaterial object that can be transferred or assigned to others.

This understanding emphasizes the uniqueness and exclusivity of copyright, underscoring the legal framework that protects creators and their works. Artists need to be aware of these legal aspects to navigate the complex landscape of music creation and dissemination, especially in the dynamic realm of social media.

Indeed, in the contemporary landscape, copyright has become a crucial aspect of artists' rights, necessitating careful consideration of its application and the reading of works that have been published on social media. The prevalence of copyright issues, including unintentional creation of works with similarities or even outright plagiarism, is a real concern in the music industry. The inherent limitations in musical elements such as pitch, melody, and rhythm pose challenges, as different artists may independently produce works that share resemblances.

Given the intricacies of music creation and the potential for unintentional similarities, it becomes imperative for artists to pay close attention to copyright principles. This involves respecting the intellectual property of others, obtaining proper permissions when needed, and staying informed about existing works to avoid unintentional reproductions.

The limited musical vocabulary, especially in traditional genres like Sundanese music, can increase the likelihood of resemblances between compositions. Artists should thus be vigilant in navigating this creative landscape, leveraging their knowledge of copyright laws to ensure the originality and uniqueness of their works. By doing so,

they contribute to a fair and ethical artistic environment while safeguarding their own creative endeavors.

CONCLUSION

The conclusion drawn from the exploration of Sundanese karawitan artists in the cultural industry through the indie movement indicates that they compete creatively by engaging in activities such as creating, recording, and independently publishing their works. The social situation in the music world urges these artists to contemplate ways to be involved without relying on significant capital. The indie movement has become the primary choice for Sundanese karawitan artists in navigating the creative process.

A wide range of potential exists to enhance the quality, income, and creativity of these artists in various aspects. The indie movement, along with the sociological perspective on music analysis conducted by the artists, has brought Sundanese karawitan music to be recognized in various sectors of the industry. With sustained consistency, Sundanese karawitan artists have the opportunity to create original works that can participate in the indie music circuit, both at the national and global levels, in the future. Various sources also highlight the works of artists who have independently pursued their interests and achieved notable success. Among these artists are Maliré, Déka Music, Sadana and Bluef 19. The band Parahyena, having traversed widely and subsequently attained considerable renown, exemplifies artists who have achieved notable prominence. Through participation in the indie music industry, Sundanese karawitan artists can enrich the diversity and dynamics of Indonesian culture. The continuity of this consistency is key to expanding the

influence of Sundanese karawitan music on a broader scale, creating a unique harmony that reflects local identity while remaining open to global elements in the music industry. Thus, the role of Sundanese karawitan artists in the indie movement not only creates an impact at the national level but also has the potential to make a significant contribution in the global music industry.

Bibliography

- Adorno, T. W. (1953). *Philosophy of Modern Music*. New York: Seabury Press.
- Arifin, Indra. 2020. *The Development of the Home Recording Industry in the City of Padang Panjang*. *Jurnal Ekspresi Seni - Vol. 22 No. 2 November (2020)* 2580-2208.
- Bungin, Burhan. 2003. *Analisis Data Penelitian Kualitatif*. Jakarta: Raja Grafindo Persada.
- Baker, Bob. 2007. *Guerilla Music Marketing Handbook*. St.Louis : Spotlight Publications.
- Effendi, T. (2015). *Dasar-Dasar Public Relations*. Bandung: PT. Alumni.
- Herdini, Heri. 2012. *Estetika Karawitan Tradisi Sunda*. *Jurnal Seni & Budaya Panggung* Vol.22, No. 3 : 225-350.
- Junawan, Hendra & Laugu, Nurdin. 2020. *Eksistensi Media Sosial, Youtube, Instagram dan Whatsapp Ditengah Pandemi Covid-19 Dikalangan Masyarakat Virtual Indonesia*. *Jurnal Ilmu Perpustakaan dan Informasi*, Vol. 4 No. 1
- Moleong. 2005. *Metodologi Penelitian Kualitatif*. Bandung: Media Kita.
- Mitasari, D. (2016). *Menonton Bangkutaman: Subkultur Musik Indie Yogyakarta*. *Jurnal Ilmu Humaniora*, 4, 139.
- Mustafa, Hasan. 2012. *Perilaku Manusia Dalam Perspektif Psikologi Sosial*. *Jurnal Administrasi Bisnis*, Vol.7, No.2: hal. 143–156.
- Naldo. 2012. *Musik Indie Sebagai Perlawanan Terhadap Indsutri Musik Mainstream Indonesia (Studi Kasus Resistensi Band Mocca dalam Menyikapi Industri Musik Indonesia)*. Fakultas Ilmu Sosial dan Ilmu Politik. Jakarta.
- Pambayun, W. Thoyyib. 2021. *Pemanfaatan Audio Recording Equipment dalam pembelajaran Praktik Instrumen Rebab, Kendang dan Gender*. *Jurnal Keteg*. Vol. 21, No. 2, November 2021, hal. 225-241
- Philip Kottler, Philip & Keller, L. Kevin. 2016. *Handbook Of Research Of Effective Advertising Strategies In The Social Media Age*. Cambridge: IGI Global.
- Richardson, Bill, Henny Sanulita, and Christianly Silaban. 2018. *Analisis Proses Rekaman Musik Dengan Metode Digital Di Km Studio Pontianak*. *Jurnal Pendidikan Dan Pembelajaran Khatulistiwa* Vol. 7 No.2.
- Richardson, J., Sanulita, D., & Silaban, R. (2018). *Perekaman Musik Dengan Digital Audio Workstation (DAW)*. Yogyakarta: Deepublish.
- Sakrie, Denny. 2015. *100 Tahun Musik Indonesia*. GagasMedia.
- Santosa, Hibertus A.B. 2018. *Strategi Pemasaran Musik Indie di Era Digital (Studi Kasus: Multatuli)*.
- Soepandi, Atik & Atmadibrata, Enoch. 1997. *Khasanah Kesenian Daerah Jawa Barat*. Bandung: PelitaMasa.

- Usman, Rachmadi. 2003. *Hukum Hak Atas Kekayaan Intelektual : Perlindungan Dan Dimensi Hukumnya di Indonesia*. Bandung: Sinar Grafika.
- Wallach, J. (2017). *Musik Indonesia 1997-2001*. Depok: Komunitas Bambu.
- Wibisono, Nuran. 2017. *Nice Boys Don't Write Rock N Roll : Obsesi Busuk Menulis Musik 2007-2017*. Yogyakarta : EA Books
- Wiggins, James A., Beverly B. Wiggins & James Vander Zanden. 1994. *Social Psychology, fifth edition*. McGraw-Hill, Inc.
- Yonanta, A. (2023). *Laporan Riset Pasar: Media Sosial di Indonesia*. Jakarta: Lembaga Penelitian Bisnis Indonesia.