Conference Paper

Resistance of Mocca Band Against the Indonesian Music Industry (Case Study About Resistance of Mocca Band Dealing with Indonesian Music Industry)

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Abstract

This study elaborates about the resistance of indie band dealing with the mainstream music industry in Indonesia. The primary subject of this research is Mocca, the indie band from Bandung as the agents of change in the structuration of Indonesian music industry. This study is a qualitative research with case study design. This study discusses about how Mocca could be a fighter with musical colors contrasted with the trend of Indonesian pop music industry which could be accepted by the community as well as providing a new musical color or a new genre which then helped to diversify the Indonesian music industry. Theoretically this study criticized the Indonesian music industry deteriorated in quality. Indie band was born and formed a resistance against the community and the mainstream music tastes of the people that developed due to the influence of music in the media industry.

Keywords: resistance, structuration, music industry, independent music

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1. Introduction

The explosion of Indonesian pop music these days is a phenomenon that is unprecedented in the past. In fact, since the republic was founded 65 years ago. Today, the music of Indonesia has succeeded the throne as a host in their own land. Even the majority of music lovers in Indonesia is more fond of music from national artists. It is characterized by the presence of back support from various national private TV stations, who never lazy supports music Indonesia – except dangdut – a few years ago, making music Indonesia currently appearing more enthusiastic though in fact, a variety of subsequent issues also surfaced.

Bands breathing Malay pop suddenly invaded the capital and became a superstar by the uniformity of their music. Such society was given no other choice because the

mass media Melayunisasi fully supports this movement. The only thing that is 'rebel' only the Greenhouse Effect indie band with the song 'Cinta melulu' which became a minor hit everywhere. Instead, most of the people as uncaring and lazy argument. While engrossed buy pirated CD or MP3, downloading music 30 seconds in the style of ring back tone, merry or berusuh ria in concerts free to be inspired to make a song after an affair is a real phenomenon prevails in our society lately.

Therefore, many argue that the quality of music that Indonesia is currently declining. Each of the country music industry should have the responsibility, but the synergy of their respective roles the country music industry was not there, so we never have a quality standard for our own music industry. Especially if we are talking in accordance with the interests of each of the relevant parties on behalf of the Indonesian music industry, namely matters relating to the performance of the country music industry professionals. Since we never have the quality standards of Indonesian music is like, then if we are going to talk about the quality of Indonesian music today would definitely be confusing, because it will move in accordance with the interests of each of the parties who have an interest in it. The label will say anything to him the origin of music can save their business. Meanwhile, the media also want to accommodate what kind of music they want to hear by the crowd.

Like what is proposed by Fariz R.M. – One of the architects of Indonesian pop music in 2008 and was named as one of 25 musicians '*The Immortals'* Rolling Stone Indonesia magazine, in an interview in Rolling Stone magazine Indonesia regarding the developments in the national music scene now revealed that "each of the country music industry players should have responsibility. The synergy of the role was not there, so we never had any quality standards." (Rolling Stone Indonesia, March 2009) This then led to the emergence of music as an independent (indie music movement).

2. Literature Review

The basic concept of this study refers to the idea Structuration Theory by Anthony Giddens. Because it can be said that life in the social community at the time of late modernity by Giddens structuration theory is practice. Most posts Giddens reap critical comments to the various authors, traditions, and schools. Giddens take a stand against functionalism dominant structure (Talcott Parsons, developed by Max Weber. In *Capitalism and Modern Social Theory* (1971), Giddens criticizes the work of Weber, Durkheim and Marx, and a different approach of each relationship between capitalism and social

life. Giddens emphasizes the social construction of power, modernity and institutions, defining sociology as:

the study of social institutions brought into being by the industrial transformation of the past two or three centuries.

There is a very long debate in the social sciences in the past two or three centuries of who is to decide between agent and structure? It continues to be a debate that never ended. Departing from the pemasalahan Giddens present and trying to be a lifesaver in the feud. With the compromise, Giddens makes the idea of the duality of structure. Not perhaps a structure can be run without anyone obey these structures.

Can we remember that the idea of Structuration Giddens is the unintended consequence of actions that create norms, rules, and other social arrangement which limit or affect future action. Structuration continue to occur in all social systems. In the context of social action, the role held by the social system and the actors become agents of change. The social system will change through changes in behavior patterns that performed continuously by the actor. While on the other hand, the social system change will affect the pattern of behavior so that the actors change.

Giddens theory of structuration explores the question of whether individual or social forces that shape our social reality. Giddens argues that even though people are not completely free to choose their own actions, and their knowledge is limited, they still are the agents that reproduces the social structure and lead to social change. Giddens writes that the relationship between the structure and the action is a fundamental element for the social structure and agency theory is the duality that cannot be understood apart from one another, and the main arguments contained in the expression 'duality of structure'. Basically, this means that individuals forming the community, but at the same time limited by it. Action and structure cannot be analyzed separately, as the structure is created, maintained, and modified through the action, while the action is given meaningful form only through the background of the structure.

In connection with the music industry, structuration theory of Anthony Giddens can be seen from the pattern of the order of life of our community in addressing the music itself. From the structure of significance which identifies the public into a number of individual characteristics according to what kind of music they listen to and they like it, it can also represent the characteristics of the people like in our society tend to like music plaintive and wither because the grassroots of our nation that has termaknai by the music. Somewhat different from the indie music fans that it is basically a form of resistance of a variety of types of mainstream music is more likely to have mental and

colors are more rebellious and refuse from the music industry that was carried by the national media.

2.1. Structuration

The structure is the 'rules' and 'resources' are embedded in the processes of memory, or the memory footprint, the agent, who called out to them through knowledgeability to undertake social action. 'Knowledge Ability' refers to 'what the agent knows about what they do and why they do it'. (Giddens, A. (1984). The constitution of society: Outline of the theory of structuration. Cambridge: Polity Press)

Indie community was born and act by creating a category of social structure is not desired, against what restricts their next interaction. All of this interaction is not entirely bad, but they can limit the ability to see the estimate is likely to act in the next situation.

Indie Label saving Indie musicians from mainstream media exposure by creating a structure where the problems are always resolved by the communities Indie that began to grow and develop, especially in big cities in Indonesia. Patterns and this interaction will bridge what they might feel the next interaction.

2.2. Music as the industry

The music industry or business is the activity of selling music composition, recording and performing music. Individuals and organizations that operate in the music industry are musicians who write and perform music, companies and professionals who make and sell recorded music (e.g., music publishers, producers, studios, engineers, record labels, retail and online music store, the performance rights organization); they are present in live performances of music (the booking agents, promoters, music venues, street crews); professional services to assist musicians with their musical careers (talent managers, business managers, entertainment lawyers); those who broadcast music (satellite and radio broadcasts); journalists; educators; manufacturers of musical instruments, and much more.

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they are present in live performances of music (the booking agents, promoters, music venues, street crews); professional services to assist musicians with their musical careers (talent managers, business managers, entertainment lawyers); those who broadcast music (satellite and radio broadcasts); journalists; educators; manufacturers of musical instruments, and much more.

The music industry as a creative industry is a creative activity related to creation/composition, music performance, reproduction and distribution of sound recordings. Along with the development of the music industry is growing so rapidly, the Standard Industrial Classification Indonesia 2005 (ISIC) should be reexamined, which is associated with the separation field distribution businesses reproduction of recorded media, management representation-sale (agency) music, the service composer, services songwriter and the services of singers into a group of their own business field. Without much known even by the music industry itself, the government of Susilo Bambang Yudhoyono through the Minister of Trade Dr. Mari E. Pangestu since 2011 has been released at the same time the direction of reference for the development of the creative economy in the country, one of which is the development of the music industry. The government's vision in developing the music industry is seeking to save the music industry from collapse as well as for the future of the music industry better.

2.3. Standardize music industry structure

Nowadays, music has become part of a wider spectrum, ranging from teens to worship idols by intellectual stimulation for fans symphony. The faithful followers of all ages attend the live music performances, buy and collect music recordings, and remained loyal to his idol. This is the essence of the music industry is worth billions of US $.

In every sector in the entertainment industry, every music career has its own way to success. However, there is a typical street commonly taken in the music industry, to achieve a success, namely

- Singer or songwriter writes songs with a genre that is loved by the people of his time.

- Forming a band or solo musician and formed a fan base that is loyal to him.

- Musicians hiring manager and/or producer.

- Musicians make basic demo and send it to the music labels and talent scouts, might as well hire freelance public relations.

- An A & R (Artists & Repertoire) professional would hear the demo, loved, and recommends to produce a CD recording, and this is done in front of the music label executive with the authority pebuat decision.

- A senior executive at the label agreed to come forward and support the amount of funds to be able to continue to move forward.

- The label will employ a staff of technicians, renting a studio, back-up artist, songwriter, and producer of in-house to polish the results.

- A CD is produced and a major marketing push to develop.

- A music video was made, publicist designing a talk show, a tour manager to make the concert schedule, planning a magazine cover created, playback of songs on radio stations nationally organized, and the music video was played on MTV and VH-1.

- Shipping off to wholesalers, traders major music will be sent details about marketing, signage placed in each store, and media and publicity campaigns implemented.

On the latter point, only the market will tell if the musicians will be known as the 'One Hit Wonder', a superstar, or a 'Comfortable Career-Type'. Beyond the star status, he would be familiar and intimate with the business operation and the industry. Starting with the understanding that all work must have the intellectual property rights (Intellectual Property - IP). Record label itself there are several types, namely:

1. Major Music Label

    Major Music Label overshadow the great musicians and well known. It is they who control the constellation of the world music industry. Label at this stage dominated by the 'Big Five'; Warner Music, Sony Music, Universal Music, BMG, and EMI.

2. Independent Music Label

    Independent Music label (Indie Label) facilitates the musicians and new bands do not have capital to penetrate Major Label. Indie labels sell CDs on a free concert and live performance, via the internet, and various other alternately means to reduce costs as they struggle to be heard in order to work. Indie label famous for always providing freedom for the musicians to work in accordance creativity and their ideas, do not restrain them with the tastes of the market, as happened on a major label. Many idealistic musicians who choose to stay on track with Indie label

3. Private Music Label

Only a handful of musicians who departed from the path of Private Music label. Labels of this type requires funding and hard work over the previous two types of labels.

An ultimate cultural products such as music, eventually growing very rapidly as the industry. It is, in fact brought controversy to the various parties involved and not involved in the industry.

According to the theory of cultural industry coined by Theodor Adorno (philosopher Germany), the culture industry shaping tastes and trends of the masses, so that print their awareness on false needs. Thus the cultural industry trying to obscure the real needs of society. The culture industries are very effective in doing it until people are not aware of what was happening. ((Strinati, 2007: 69))

2.4. Indie and resistance

The definition of indie music as a stream or a music genre that according to Wendi Putranto, Editor of Rolling Stone Indonesia is 'not even exist', because the so-called indie music it is only to distinguish between the mainstream to independent *(indie)*. "So indie music is the term to distinguish between the music played by professional musicians with amateur musicians. But most important of indie music movement is based on what we have, do-it-yourself (D.I.Y.), the ethics of which we had started from the recording, distribution and promotion with his own money." (Interview: Wendi Putranto - Perkembangan Musik Indie di Indonesia, 2005. sumber:http://wenzrawk. multiply.com/journal/item/5/Perkembangan_Musik_Indie_di_Indonesia)

Generally, what is meant by the mainstream is the mainstream, a place where bands who take shelter under a big label, a well-established industry. Bands are marketed extensively with coverage and promotions are also widely, nationally and internationally, and they dominated the campaign in the mass media, ranging from print media, electronic media and they are exposed to rich media well.

Independent record label (or indie record label) is a record label that operates without funding or with minimal funds and are outside your organization from major record labels. A large number of bands and musical performances are usually initiated from independent labels. (http://musicians.about.com/od/indielabels/Indie_Labels.htm)

When we speak of mainstream to indie criteria it over to the industry, the difference is more to the value of the investments made by the record company. If then the

problem arises talent, no one deny that indie bands are sometimes better than mainstream bands. So here's just a matter of money, because the music industry based on the profit, so investing a great label to seek greater profits and the value of its investment. (Fajar Arifan, "Dampak Musik Indie Bagi Perkembangan Industri Musik Indonesia," Universitas Pelita Harapan, 2005)

3. Methodology

Based on the views outlined in the framework, this study uses the Critical paradigm. Critical paradigm in communication research Critical is a theory that has had the idea of a theory on the injustices behind social phenomena. Critical theory more or less inspired by Marxist or neo-Marxist (new left). In critical theory, perilakuorang will change the meaning of context terkandungselanjutnya. Critical theory is active in creating meaning and not just passively accept the meaning on the basis of their role in the conflict theory. (John Fiske, "Introduction to Communication Studies", Sage Publication, 1996)

3.1. Paradigm research

This study wanted to see from the perspective of an independent music industry is able to fight and make a breakthrough on the standardization of Indonesian music industry by performing the uniformity of the types of music Indonesia with dominance mastering resources that lead to uniformity musical tastes of society. The subjects were indie band from Bandung beranama Mocca as a band that managed to resist the domination of the mainstream music industry through the indie with the breakthrough is still relatively new at the time.

By using the critical paradigm of social science is viewed critically trying to capture 'the real structure' behind the illusions and false consciousness that is displayed by the material world. Real and original structure, in view of the critical paradigm, is something that should be explored by researchers who use this paradigm. Critical paradigm will mengutakaman very comprehensive analysis consider the context, especially related to unequal power structures. Furthermore, the critical paradigm is no attempt to improve the situation. This paradigm also bases itself on the studied. (Michael Quinn Patton, Qualitative Research and Evaluation Methods – 3 Edition, Thousand Oaks: Sage Publication, 2002, hlm 129 – 131)

3.2. Research approach

In this study, the researcher is an integral part of the data, meaning that researchers participate actively in determining the type of desired data. Thus, researchers into a research instrument. Therefore this research are subjective and the result is impossible not to generalize. Therefore, communication research approach used in this study is a qualitative research. Qualitative research aims to explain the phenomenon with profuse, here the emphasis was the issue of depth (quality) data is not the number (quantity) data.

3.3. Methods of analysis

To understand Mocca band as an entity of the kind of research is a case study. This type of research allows for thorough data acquisition (comprehensive) to show the context of the cases studied. (Daymon, Christine & Holloway. Immy, Qualitative Research Methods Public Relation and Marketing Communication. London & New York: Routledge, 2002, p.105)

3.4. Object of research

The object of study in this research is the indie band from Bandung named Mocca. All aspects of the Mocca seen as an entity. Related parties in Mocca band which is active pelau be selected intentionally (purposive) to become informants. However, to obtain rich data, then the other parties, as observers or journalists music will also be a guest speaker. Berebda a viewpoint that will be obtained data confirmed by itself. (Look Patton, Op. Cit. hlm. 229-230)

3.5. Data collection methods

Methods of data collection in this study is a case study. Mocca Band is the case in the case study concerns the music industry. Instrument search key data used is in-depth interviews with observations to dig up as much information on the informant.

Interviews were also conducted to the music industry observers are in the neutral side of Mocca, namely the international music magazine journalists in Indonesia. Expected to give a broad perspective different even from the view Mocca.

Main data not only through interviews and observations, but also from publishing documents memlalui literature and the literature of music, books and magazines that review the music industry, as well as other data from the various institutions that have high credibility in the national music industry.

3.6. Limitation research

The difficulty researchers to browse the literature documenting the development of Indonesian music regularly, forcing researchers become collectors pieces of paper to review Indonesian music and put them together into a narrative. Because in his book Suka Hardjana, "Corat-Coret Musik Kontemporer Dulu dan Kini", 2003 p.13 said:

> The development of Indonesian music history in fact has never been researched and written. The writings that there are reportatif and limited to matters that are spatial. The truth is also doubtful because most contain speculative story self-exaltation and away from the historical analysis. Culture is not written/oral vacuum, leaving a lot of fundamental research which in turn left a huge hole expertise in the field of music history, theory, musicology, analytical science, art criticism, and so forth - but the history of Indonesian music was still dark presence

As for the reference of understanding 'indie' music itself author seeks to explore the understanding of the origin of 'indie' music of his native culture. Because there is some essence of the philosophy of 'indie' faded when he began to flourish in Indonesia.

Indonesian musical climate of the 'chaotic' and having an identity crisis, forcing researchers to generalize the Indonesian pop music toward a negative connotation. Such as writing, Indonesian pop music being bombarded by incessant melayu musicians, but in a matter of weeks the phenomenon that soon changed with the proliferation of boyband and girlband imitate the culture of Korean pop (K-pop). Giving rise to cultural leaps increasingly clashed with the understanding of the study of pop culture in Indonesia.

4. Description and analysis

Music has existed since ancient times and used as a tool to accompany the ceremonies trust. Changes largest music history occurred in the Middle Ages, due to changes in the

world situation escalating. Music is not only used for religious purposes, but is also used for temporal affairs.

Music that was born and developed over time was also marked by the birth of other types of music. The development of the music world continues to move, supported by the mass media and electronics. Music is a universal language for all nations in the world, so many kinds of music that evolved controlled entertainment arena in the world.

4.1. Mainstream music industry in Indonesia

The dominance of cultural industries put forward by Adorno in his music theory, clearly visible in the historical Indonesian music industry. Musicians who popularized by the mass media has a characteristic that is not much different in each of its trend. Call it the genre of pop music melayu mushroomed since 2009. This trend spawned bands like *ST 12*, *Hijau Daun*, and *Wali*, who in terms of the work is quite uniform. Farther back, we can remember ska trend that brought bands like *Type-X, June Foo Fang Gang, Artificial Life, Shaggy Dog* to the surface, then swept by the next trends. However, in each of these trends, there is standardization that never changes. Similarities Indonesian pop music products, both in terms of theme, lyrics and chords of the songs being played can be seen clearly. This can occur due to:

1. There are regimes of Guitar, Bass, Drum

   It must be realized, that standardization in the music industry, not only the lyrics of the song or the theme and genre. Unwittingly, the music industry also uniform musical instruments used by musicians who are popular. The patterns of the instrument in the formation of a full-band as guitar, bass, drums and vocals are also a uniformity of construction that we can see from the music industry, not only in Indonesia, but almost all over the world. The variants appear instruments like violin, harmonica, and others still will not shift the mainstream instruments.

   We cannot close the eyes of industry interests musical instruments that play a major role in the formation of standardization instrument that has become the regime. The process of consumption of musicians who are 'rich' of musical instruments such as a legitimation for the musical instrument industry in marketing their products to hide behind the banner of creativity. Musicians who use the brand specific instrument, helped fertilize the sale of the products of the brand, minimal among fans is also a musician.

2. Standardization Pattern Song

   Standardization does not only happen on the themes only. In terms of the pattern of the song, we can see how most of the songs are there, offering a sequence patterns *intro, verse, refrain, verse, refrain, bridge, lead, refrain,* then *closing*. This pattern is a standard pattern are very commonly applied in the global music industry. Besides the length of the song was uniform, that is, 2–5 minutes.

3. Domination Ladder Tone Mayor

   Major scale is one of the diatonic scale that is composed of eight tones at intervals of 1, 1, ½, 1, 1, 1, 1/2. In laymen, we know by the tone of do, re, mi, fa, sol, la, si, do. Major scale was confirmed at the Renaissance era and continue to be used today. In line with the development of music history, the use of the major scale becomes dominant, especially in the pop music industry. All pop music era dominated by the scales. Starting from the 60's until now.

Major scale as has become standard among musicians in creating songs. Practices such as the use of chromatic scales, minor, very rarely used in the process of creation of songs in the music industry. In Indonesia too, the use of the major scale is dominant.

The dominance of the major scale into a single beam of interesting problems because of the restrictions of use scales in writing songs is certainly limit the space for musicians to create variations works with a variety of different tones.

4.2. Indie music in Indonesia

After all pop formats are explored by indie musicians from time to time, they remain in the corridors of non-mainstream as aware of their status as a counter-culture to the mainstream. With that kind of resistance, most of them choose to record and release their own work or through minor-leaning indie label. Yet the phenomenon is then misunderstood by laymen that indie merely indicate the status of independence of a band that is not released by a major label. However, before the indie movement emerged, many band era of the 1950s or 1960s who release their work in minor label and it was not included or referred to indie. On the contrary many indie bands under the banner of a major label. At the beginning of arcing in the UK, the actual terms of indie and indie pop referring to the same understanding. That is the time when indie called or written words without affixes pop, young children understand English enough spesikasi the music in the form of pop-independent with roots in punk. Coherently, indie pop character is independent in terms of its genre, not the status of the artist.

Indie bands do not have to be on minor labels, they can and should only be released by a major label. However, it would be ideal and charismatic when the band still choose under the banner of indie label.

You could say that the ideal is indie exclusive. Even for the indie community: 'the more exclusive band, the more worthy band was used as a role model'. But not exclusively in a negative connotation. Eksklusiftas in indie class distinction does not mean social/economic/cultural, but rather to protection from exploitation mainstream. One example of a local indie band The most ideal is Pure Saturday. They have a solid fanbase in mainstream indie community but they are not exposed. Excessive exploitation will diminish indie music itself. Like the color, indie is gray should not be black or white. Indie need to be known but did not become famous in excess. Actually wide publicity for indie just to reach out and unite the fanbase sporadic. But often excesses actually makes indie ensnared by a talkative culture, especially in Indonesia. The public tends to manipulate its independence as an absolute in the interpretation etymology alone. That's why an independent meaning in Indonesia became independent mazy result literal meaning without the grip of ideology. Though globally recognized as an independent genre, not just work patterns. As its relevance as a subculture indie, indie-pop is pop independent who became a counter-culture against the pop mainstream. But understanding the independent pop should not be misunderstood as absolute independence for indie-pop still refers to certain grip. These parameters are Roots-Character-Attitude (RCA), which refers to the indie-pop subculture itself. In short indie is the ethos of cutting edge, avant garde or the creative culture that is an alternative to the patterns of music in general.

In less than 20 years has been an independent community exists in Indonesia as a genre and culture match for mainstream music, mempuyai thread with metal music, punk and hardcore together community media or commonly called the fanzine that has grown more in advance. Bandung and Jakarta are two cities that became centers of the emergence and growth of the indie community in our country. After that a few years later the indie community began to spread to Yogyakarta, Surabaya, Semarang, even to a small town like Purwokerto, Malang, Bogor, Salatiga, and so on.

Indie community emerged and developed in Singapore as the development of underground music with the presence of underground bands like *Puppen* in 1992 that launched their careers by bringing music and death metal coil in l993 by bringing industrial rock music on their music. Afterward presence in Bandung indie band *Pure Saturday* recorded through the first recording released independently in 1996 and produced only 5,000 copies which are then marketed by mail order through a teen

magazine in Jakarta. (http://www.myspace.com/puresaturday) In addition, there are also bands *Cherry Bombshell* direct marketing demo album from hand to hand as a publication with menitip selling some music studio and sold more than 500 pieces. (http://www.myspace.com/cherbomb) After them, from many bands are born in that era began to color the music scene indie in Bandung like *Kubik* band in 1997 released their first album and sold about 45,000 copies, (http://www.myspace.com/kubik) *The Milo* band which is split from the band *Cherry bombshel* has managed to make video clip of their song titled 'Angel' and into a video clip that experienced high rotation on criteria indie video clip on MTV Indonesia, as well as *The Jonis* band that was active in all activities in Bandung indie community at that time.

Until 1999 the presence of *Fast Forward (FFWD) Records* increasingly trigger arousal in Bandung indie music. The Mocca band with *FFWD Records* is a local artist and the record company that won the greatest achievement of the first and also made history for the indie community in Indonesia, through the first album Mocca titled 'My Diary' has sold more than 100,000 copies, a figure which is very unusual for newcomer bands at the time. Besides *Mocca, FFWD Records* also overshadow local indie band named *Homogenic* who also gave input has influenced the indie scene in Bandung. *FFWD Records* is not only releasing an album of indie band locally but also has spread its wings with the release of the album internationally to begin working together released an album of indie bands abroad such as *The Cherry Orchard* from France, *800 Cherries* from Japan, *Ivy* from the USA and *Club 8* from Sweden.

Besides *FFWD Records*, Bandung also has an *poptastic! Records* made a breakthrough with the release of a compilation *Supadupa Fresh Pop* music which contains a compilation of a number of indie band from Germany. In 2002 *poptastic! Records* again surprised the country music by releasing a compilation album 'Delicatessen' are filled by several bands Bandung whose name began to rise like *Mocca, The Milo,* etc. In addition to the band, Bandung is also considerable potential with the height of the indie community events nearly every week. As the show titled *poptastic!* held by *poptastic! Records* is a historic moment in the development of indie in Indonesia. Until now, the development of independent communities in Bandung increasingly prevalent with regular indie music scene like *Les Voila* well as a variety of special radio programs such as *Micropop indie music, Popclusive, Pop Till You Drop,* etc.

In addition to the band, the record companies, performing arts, and radio, indie community began to spread to the media, an independent magazine was born. Indie magazine is a magazine that stands alone and is not a subsidiary of a large print media. Indie magazine itself is the result of the resistance of the indie community, far from

being orderly journalism. Because it usually indie magazines is written with a mixture of English-Indonesia. Writing in the topic is also quite diverse. All contents presented in the style of 'free fall'.

In 1999 the magazine was born *Trolley* pioneered by Dewi 'Supernova' Sustainable community marketplace that target young people and art. However, the magazine ceased its existence after some time of issue. *Trolley* cessation followed by the publication of magazines indie else with a similar fate. *Ripple Magazine* is one of the indie magazine that was founded in 1999 in Bandung and still survive to this day that began to evolve into a webzine (online magazine). The first issue of *Ripple Magazine* is a fashion catalog of products contained in the different distributions Bandung and surrounding areas. *Distro* or commonly called the *Distribution Outlet* is the usual shops selling fashion and merchandise typical indie community. Following the development, the contents of Ripple Magazine is getting fresh with a review of lifestyle, music reviews, and reports show a variety of indie bands that are currently 'booming' in Bandung.

Another development that can be seen from the dramas of art. If you want to see the development of musical taste of young children, do not look at the performing arts on a large scale like *Soundrenaline* or as a regular event organized by event organizers as large as Java Musikindo. But look to the performing arts high school kids (art shows called pensi), all the bands that performed at the event of their choice, they do polling mechanism to choose the artists who will play in their art shows. It is a taste that is honest, unlike the major event that usually occurs agreements that often lies behind the counter. Previously, indie bands rarely get tasty and decent stage. The stage is always small and hour gig at noon when the sun is directly overhead. If the current indie bands can play on the same stage with great artists with a clock that is not much different. They can show adjacent to the headliner. In America more nights a gigging band, the greater the band's name. Even if there is a trend of high school kids bored with major artists or the mainstream and preferring indie bands. This is because children indie bring fresh blood to their events. Ten years ago cannot imagine that indie bands can play on a stage like this.

> Actually, when it comes to the same mainstream indie exists their respective market anyway. Like Hijau Dauns might not play in art shows, if you think about it all. Pensi SMU was a definite yes from among us, that indie, such as Koil, the problem was cool. (Interview: Riko Prayitno, 22 Mei 2012)

Another development is selling independent albums increased. But there is still no concrete data that the data for this case. Only the younger generation of listeners indie music is much better than 10 years ago. Children now are not contaminated by the ancient people actually offer something new to the mentality better than their predecessors. They bought merchandise, buying tapes and even touring indie idol to follow them to where they played. This is a phenomenon that may not exist 10 years ago. They support good indie music. These are the things that draw from the development of indie music in Indonesia.

> Yes, they will be moved to, the first to buy the original CD, they buy merchandise that is original too, and they go to a concert we pay the ticket so. (Interview: Wendy Putranto, 16 February 2012)

4.3. Mocca dan Resistensi Musikal

Without having insisted on showing an attitude of resistance, Mocca intelligently packed his music with the hope to improve public taste Indonesian music by not following the standard-standard commonly practiced by mainstream musicians.

> Sebenarnya kita teh dari dulu, Berjuang! Berjuang! Sebenarnya bukan masalah melawan *mainstream*, sebenarnya *mainstream* juga sekarang lagi kewalahan. Melawan, hmm. Melawan selera masyarakat sebenernya. Ya, masyarakat disuguhi sesuatu yang sporadis itu selalu menjadi anti-thesis nya begitu. Walaupun ya, kadang-kadang efeknya ya, ada yang engga laku begitu sebenarnya.

Mocca emang unique and 'disrupt' the ears of music lovers Indonesia. What is interesting about this band? His musical compositions 'strange'. Imagine, amid the glitter rock and pop are rampant, they carry the pop music but processed semi acoustic traditional nuances Europe. Ear beginners will definitely intrigued to hear. Not to mention the English lyrics make people think, whether this is really a local band?

> In the past in Mocca that makes my music at Arina, if my music anyway usually, if the lyrics there are my last Arina, if I'm the start of a 'hook' is actually rich rhapsody is so rich, I remember {informant sing}, I remember {intonation rises - informants pointed up describes the tone of the tone that the higher}, na-na-na-na-na-na-na, nah na-na-na-na-na-na-na was Arina are so, but 'hook' it's always dapet. Hence like *The Police* was, *"Always come*

with the first hook" So, people will be stuck off from the first. (Interview: Riko Prayitno, 22 Mei 2012)

Mocca describing lyrics that are interconnected in a single album, as if reading a diary. Another uniqueness, or it could be called courage, as many as 12 songs contained on the album *Fast Forward Record* production are all presented in English. Call it a kind of *Once Upon A Time, Secret Admirer, What if* and *Twist Me Around*.

If I still more to melodic so, there is grip which I have itself. I embrace 'prosody'. So, if I make songs, I make songs that one package. So already there are songs and lyrics, so the lyrics and tone adjustments will adjusted with feeling, the words down to the bottom. Because it down {pointing down to adjust the intonation tone}. Continues like [think] "How Could You" just, "How you could you that to me," like people, pointing, but singing semi actual way, so people will grab it soon. So rich that time Mocca songs that [sings] "Oh no! I think I'm in love with you". People say, "Oh no" it must be so, "Oh no!".

Here is a list of songs from the first album that the overall Mocca use English lyrics:

1. *Once Upon A Time+Secret Admirer (4:00)*

2. *Twist Me Around (3:57)*

3. *What If (4:24)*

4. *Me And My Boyfriend (3:33)*

5. *Telephone (4:22)*

6. *Dream (2:17)*

7. *When The Moonlight Shines (3:13)*

8. *And Rain Will Fall (3:43)*

9. *Life Keeps On Turning (3:45)*

10. *What If (Acoustic) (3:17)*

11. *Me And My Boyfriend (acoustic)+Goodnight Song (4:47)*

The structure of the music carried by Mocca is a pioneer in his time, a new band using the lyrics of songs in English on the whole music in her first album, in addition to Mocca dare use chromatic scales that are not commonly performed by the band in

general at that time. Here are the lyrics and chord structure that carried Mocca music on the first hit single in the first album, '*My Diary*'.

ONCE UPON A TIME – MOCCA

[Intro]

C Am C C Am Em

[Verse]

C Am C

Once upon a time, when the sky was covered with blue

C Am Em

Once upon a time, when the sun was smiling too

[Reff]

F C Dm C

We're just common people with an ordinary look

F C Dm G

We're just common people with an ordinary love

[Verse]

C Am C

And once upon a time, when I fell in love with you

SECRET ADMIRER – MOCCA

[Intro]

C Csus/C# Dm7 G

[Verse]

C Csus/C# Dm7

Oh, secret admirer

G

When you're around the autumn

C Csus/C# Dm7

Feels like summer

G

How come you're always messing

C Csus/C# Dm7

up the weather?

G C Csus/C# Dm7 G

Just like you do to me….

C Csus/C# Dm7

My silly admirer

G

How come you never send me bouquet of flowers?

C Csus/C# Dm7

It's whole lot better than disturbing my slumber

G

If you keep knocking at my door

[Reff]

F Fm

Last night in my sleep

C A7

I dreamt of you riding on my counting sheep

Dm7 G

Oh how you're always bouncing

C A7

Oh you look so annoying

[Verse]

C Csus/C# Dm7

Dear handsome admirer

G

I always think that you're a very nice fellow

C Csus/C# Dm7

But suddenly you make me feel so mellow

G

Every time you say hello

[Reff]

F Fm

And every time you look at me

C A7

I wish you vanish and disappear into the air

Dm7 G

How come you keep on smiling?

C A7

Oh! You look so annoying.

[Bridge]

Dm7 G

Dm7 G

Em7 A

Em7 A

D Dsus/D# Em7 A

[Verse]

D Dsus/D# Em7

My secret admirer

A

I never thought my heart could be so yearning

D Dsus/D# Em7

Please tell me now why you try to ignore me

'Cause I do miss you so

['cause I do miss you so...]

D Dsus/D# Em7

My silly admirer

['cause I do miss you so...]

D Dsus/D# Em7

My handsome admirer

['cause I do miss you so...]

D Dsus/D# Em7

Dear secret admirer

['cause I do miss you so...]

D Dsus/D# Em7

'Cause I do miss you so

Without having insisted on showing an attitude of resistance, Mocca intelligently packed his music with the hope to improve public taste Indonesian music by not following the standard-standard commonly practiced by mainstream musicians.

> Actually, we used to be the first in design. It's the same if I'm Arina in interior design, Indra {the drummer} and {the bassist} in product design. Actually we were treating it like a rich song makes the work so. For example, do we make the work of watercolor, already use watercolor course only in English, because the music here. Our language was the language of images, we make a song like this, for example, is rich in "I Would Never" was the one, I make songs like this {informant as playing guitar}. Boils down to this, continue to "Imagine, the drum was: Sunday, at 3 pm, the breeze, no sun, our streets again."/"Ok, so yes," then, is to use the 'feel' so. So sometimes I do love the picture like, "How could you this to me?" I was wanted blue, drunk, out of the alley so that (stagger), {informant tried to describe the atmosphere of the lyrics were created} "The blue of how is the blues?"/"blue like this"/Oh, it's so blues like that" so, indeed we usually do. (Interview: Riko Prayitno, 22 Mei 2012)

Colours, Mocca fourth album, the first album of a trip Mocca formed until now, supposing a colorful life Mocca. "Our trip is very long and has gone through many stages," said Rico, "But actually, who knows this 'the colour of Mocca' is only those of us, because we were feeling our own journey." This album is a dedication to the closest friends of our as well as a sort of legacy for the children each personnel later. "I want our children will say, Here is my father, the band's cool!" I do not want them commented, "In the past my father played in a band worn out! So this album hopefully be evidence of our greatness."

> Yes, keep fitting that this section, "All I want" [singing], did it like fade out, 'freeze', so rich in love once, she thought, "All I want" so daydream. As like as "Secret Admirer" like that, "jumping" (jumping jacks) so as funny scenes. If "It's Over Now" was more "shooting" because of the disruption good to

be like "Yes I know, you good, but sorry, not the kind of like you and me." I guess it's a hit, so "It's over now" *(Interview: Riko Prayitno, 22 Mei 2012)*

4.4. Mocca dan Resistensi Industri

In the song "Do What You Wanna Do", Mocca describe their concerns indie development scene will increasingly gray, how people nowadays are very proud to proclaim themselves as one of the perpetrators of independent music. "I feel like indie development is already battered, already blur. Now we are somewhat sarcastically to them. So we enter Indienesiana Sapta group containing Rekti Voice of *The S.I.G.I.T.*, Dewi Lestari, Bez from *The Olive Tree*, Anto of the *'70's Orgasms Club*, Ramdan of *Burgerkill*, El of *Vincent Vega*, and Elang of *Polyester* Embassy", explained Rico. "As long as they are responsible for the word 'indie' is, I do not think anything. Provided that do not proclaim an independent just because fads and just went along with it, 'said Toma. "Free alone, which is important he is responsible and has the quality. Do not let the word 'indie' it became a shelter alone, in the sense that they cover the depravity of their music to give a reason, I'm the indie". "Independent or not, should all musicians should always serve them the best work," said Indra.

If it's indie or not, that's dependent of 'mind'. If I still not to categorize my music is indie, I like this discharge, "It's up to that for example people on indie categorize so." Because of that, sometimes there are some who said, "We are the exclusive" yes if exclusive you will not goes without selling. Actually the way. When you took the label, have a manager, you actually talk business. When you feel cool, you mustn't own the term, must be said the people, who said "You was cool?" actually. So sometimes our minds that isolated that "Well, we are an exclusive musical". When we discuss and wrote, principally we make every effort to attack the public taste. From the 10 there was one person who likes it, we'll chase it was one person. So yes, if I create my music not so exclusively.

As one of the principals of independent music, Mocca feel not achieve significant success. Long ago I remember when talking casually with Arina, she says the most famous version is not level when he was in the street or on public transport and people recognize him as a vocalist Mocca. It was our conversation a few years ago. Now, however, the situation has slightly changed, "I've walked through a crowd of people in Bandung. Then when I had already passed, faintly I heard them say, "Hey look, she like the vocalist of Mocca, isn't she?" At least passable, now I've spelled 'similar' to the

vocalist of Mocca," said Arina as she giggled. Maybe this happened because Mocca yet to find a formula that will make them saved by the music they create.

> Because I'm sure, if I do the best, the results are good. That's all. If we had started, well that is, when we make music should not be mixed with business. If it's business, there must be an element of the material, this should be a target of ya, this must be at least a gig of this by now. It was not. It was there that weve ngurusin, so necessary if the band's manager. Her business systems, not me. When a song is already finished, the term I make pots, pans, Here sale then, yes please! Yes, the manager also cannot turn it out, it turns out that selling rice cooker, but you create the different rice cooker! I don't want, just how to do this pan must be sold. I want to paint it, you must tell them want one by one, it's ok, it's up to you! (Interview: Riko Prayitno, 22 Mei 2012)

It is recognized by Rico, "I'm always trying to keep the business and work. Usually the art and business are not always in line, so we should be able to find the right formula for it. Examples Naif. They are a strong business, but did not leave the element of art is also okay. They've been able to pattern and I think Mocca yet to get that pattern."

> Actually, the most difficult was the balance between idealistic and commercial. Yes, if I'm still of the view that we commercialize idealism. If we knew how wares, so why not, The idealistic is idealists. But when we know how to sell it. So, why not? (Interview: Riko Prayitno, 22 Mei 2012)

Through the indie label, Mocca target the European market, following the dispatch of their album to Thailand, Japan, Malaysia, and Singapore. "After this the heck wants to Europe. Mau streets aja, see ancient buildings," said Arina after a press conference in Jakarta. Vocalist and flutist was not too concerned about their album sales in these countries, "That which mikirin usually label. We just came to promotions, all roads". Network indie label in these countries, according to him is still not as big as in Melbourne, but growing quite rapidly. For Indonesia, the albums Mocca manufactured by *FFWD Records*. Although more pleased streets, Arina may not cover his pride can play and distribute the album abroad.

> It was actually one of the strategies Mocca also used. The neighbor grass would be greener. So first we had to Singapore first. So the people here are, "Look, he had to Singapore, we must listen to them, that it." But the first one, we go to-Asia his plans goes from Singapore, up-up-up-up so, it turns out

each of the disparate state of his culture. Time to Singapore turned out to him there were three races, Indian-Chinese-Malay, when there are Malays who make the show the Indian and Chinese will not come to the show, even most of its Chinese, especially Chinese of Singapore was pegged to the existing trend in Taiwan, Taiwan was in Japan. Yes, we only want to beat Japan first. Japan was, in fact just come compile it in Japan it but we blow-ups so. Wow, Mocca makes compilation in Japan! (Interview: Riko Prayitno, 22 Mei 2012)

I had a trip to several countries. If that I have my own money is not necessarily the actual departure. Yes, if the count has counted me at the Dewa {intent informant refers to the band major Dewa 19 fronted by Ahmad Dhani} it's actually the same, because Dewa paid 100 million here but get his money now, if I'm 100 million but in Korea. Yes, actually the same anyway. And the experience, I feel richer, because dealing with strangers. Imagine, We play at the festival, the queue of the autograph and the face is not Asia, the Koreans ask for autographs to the Malays, it was weird hell. It's the challenge.

"The target of Mocca is balanced between merit and economics. Hopefully this can be achieved. For the next few years could possibly get worse, it may be improved, but we will try to give my best," said Rico. While dreams Toma and Indra is wanted to be able to perform in countries outside Asia. Europe to be more specific. "But we were already very satisfied to perform in Japan, although in Okinawa and not in Tokyo," said Indra again. Clearly, the hard work and creativity have to keep them maintained and they hone in order to realize the dream of each personnel. When asked what it meant for them Mocca, all mebjawab unison, "Mocca is our life, our life's journey, also our pleasure. And we will certainly provide one hundred percent of the time and our lives for Mocca and the band will always be a top priority." Said Arina. Several Asian countries already they have to tackle, this time which is Singapore, Japan, Malaysia, and Thailand. And they have made wonderful works that characterize the music of country Indonesia.

Acknowledgment

Industry is very successful in creating a false individuality deadly sense of individuality. Or perhaps we are indeed happy duped industry.

True said Adorno, there is equality of all the music shows on television.

Conditions that lasted precisely limit the musicians in the work, the appreciation of the won became quasi-uniformity for uniformity between the musicians with each other. Rarely there are musicians who bothered to experiment in the music industry, they were afraid the song did not sell. They do not dare to stand outside the mainstream. Capitalism finally back to winning and oppresses creativity.

Behind all the phenomena that show the bleakness of the country music world, always comes new hope like a soothing oasis in the desert. We can see from indie bands are starting to show geliatnya. Many indie bands are already known and began to enter the world of national and international music. However, they can only be 'stretched'.

A strong grip in the middle of the music industry.

The role of media is needed to lift the bands that have the quality, skill, and able mencipakan good songs without lyrics are about love, infidelity, and the like alone.

Now it's time musician and music lovers homeland to do something in the discourse of large, developing country music. New media, such as the Internet is a container that can be used against the music industry. Although its use is still very limited in this country.

Resistance to giant opportunist in TV/radio would be the toughest challenge for mainstream media are closest to the people.

Another way to begin to 'break' the domination and standardization that may occur by applying thinking that mentions James Lull, which is just off the community (in this case the musicians side stream) will not win, but they can fight back by creating the industry as well.

Indie musicians have to desperately compete with the mainstream music industry, which runs to unite, cooperate, defend its ideology, form a strong network, and adapt along with the strategy.

Indonesia is very rich in culture, we can all play a role in preserving the nation's quality music.

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