

Conference Paper

Tarling Music Digitalization and Transformation in Network Society Era

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Abstract

Since its birth in the 1930s tarling music recordings have undergone many changes, depending on technological developments. Starting from recording types of *vinyl*, cassette tapes to Compact Disk technology. In fact, along with digital technology the production of tarling music recordings can be done indie in the form of document files. The process of digitizing tarling music production is also inseparable from the weak regulation of copyright, so that the results of massive tarling music production can spread through cyberspace. This qualitative study uses the Historical Materialism paradigm by analyzing how Tarling's music undergoes transformation, distribution and consumption. As a result, the tactic of digitalization has contributed greatly to the changing transformation of Tarling's music. The phenomenon of network society also forces the role of the agents behind Tarling's music to contest by using digital production and marketing strategies through Youtube accounts that are disseminated through social media channels. Digital technology has revived tarling music, which was originally a classic-music that is almost extinct, is now able to stand side by side and even collaborate with various other popular music.

Keywords: Tarling music, digital distribution, network community.

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Received: 14 July 2019

Accepted: 29 July 2016

Published: 4 August 2019

Publishing services provided by
Knowledge E

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Selection and Peer-review under the responsibility of the IGSSCI Conference Committee.

1. Introduction

The term Tarling derives from the word *guitar* and *suling/bamboo flute*, a form of music born about 1930s in Indramayu and Cirebon regencies West Java. From 1970 to 1980s, Tarling music becomes popular in Indramayu and Cirebon. Tarling musicians contribute to the development of Tarling in their own ways, by adding music instrument or changing the form of drama. This makes Tarling music's popularity improve and compete with other arts like *wayang kulit*, *wayang golek cepak*, drama, and *tayuban*. In 1970s, Tarling songs and dramas are popularized through cassette tape. Unfortunately, Tarling music performance in the late 1970s decreases, with emergence of dangdut music and an increase of popular entertainment broadcast on TV. (Gopinath, Stanyek, 2014).

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In this era, music is deemed an instrument to interact through increasingly advanced sets of technology. Digital technology shows a development of music recording where music is produced, distributed and consumed. At least, in the last three decades, digital technology development is able to identify how music is consumed on a daily basis. Music production and distribution have taken place before 1980s in the form of vinyl disc, which is then replaced by Compact Disc Format as initiated by Phillips and Sony. Compact Disc recording presents different features, which later influences music recording market. The quality of Compact Disc may become an alternative to customers' choices with settable playback duration and smaller physical size. In the next period, Compact Disc is not the only change contributing to customers behavior in music consumption (Nowak, 2016). There are agents who play their role in the development of music production and transformation, comprising producer, manager and musicians themselves.

Following global trend, Tarling music recording mode cannot be separated from technology development. Tarling music is popularly called "*Melodi Kota Kayu*", while Tarling in Cirebon is called "*Melodi Kota Udang*" (Rini Kustiasih, 2013). Sugra's performance is recorded into vinyl record, starting the production and transformation of Tarling music which shifts from time to time, from conventional pattern to utilizing digital technology device. In the new media era and current network society, Tarling music production and transformation has a significant leap, in line with technology development. The new phenomena are that Tarling music production and transformation do no longer use Compact Disc for distribution through shops at traditional markets, but on online market instead. This research attempts to disclose the phenomena of Tarling music production and transformation practices in the network society era by employing Edmund Husserl's phenomenological view (Smith, 2007). By reducing and keeping any information and knowledge of Tarling music digitalization, this research analyzes any symptoms of Tarling music Cirebon West Java shift resulted from transformation and digitalization process in the network society era. This research attempts to respond the roles of agents in digitizing the tarling music and investigate whether tarling music has developed dynamically in the era of society network.

2. Methodology

This qualitative research is conducted on the results of thorough interviews with interviewees and arranged in narrative and explorative writing pattern. The research is conducted in Cirebon. The researcher explores Tarling music players' experience and

the relevance between the research subjects. This research employs the Phenomenological paradigm and analyzes a phenomenon without concluding its characteristics. This encourages the researcher to 'assume nothing happens'.(Smith, 2007).

3. Results and Discussion

Producer and record owner are agents who deem themselves worthy to obtain twofold benefits. Singers may only stare at lines of their work cassettes put for display in shop shelves. Meanwhile, Tarling musicians cannot produce their own works, since all copyrights belong to recording label. Besides, they do not know how many times their albums are produced and marketed, how many cassettes are sold, and how many fans consume their Tarling music through cassettes.

In regard with Tarling music production, a maestro of Tarling music from Cirebon, Djana Partanain, does not talk about recording production label at studio anymore. For him, production label is only a memory. In 1990s, only some albums remain of recording production traces in the form of Compact Disk (CD). He does not longer have a collection of his group work named *Chandra Kirana*. In their glory era, Djana Partanain and Abdul Ajib are quite popular. Their work traces are lost with emergence of new technology in the form of digital file.

For one album production, Djana normally prepares six to twelve songs. If the producer desires related recording to come with drama, such album will only need six songs. Djana does not remember how many songs and albums have been recorded by recording label. However, he acknowledges that he receives about Rp. 6 million from recording label as payment, including copy right agreement, which certainly belongs to recording company.

Djana considers himself lucky that in 1990s Radio Republik Indonesia (RRI) frequently calls him for Tarling music live broadcast. Every time he performs a live broadcast, he receives a copy in the form of Compact Disc. Some Compact Discs of his collection cannot be played for damage. Djana also makes cassette tape when he joins the group *Dian Budaya*, a music group with members of police officers. Existing in 1970-1980s, this group has published its own recording album using membrane instrument. That is the end of Djana's career as a producer and a player.

Entering 1990s, Tarling song shifts with emergence of *band indie*, orchestra and dangdut music. A sign of Tarling music sluggishness is also shown with continuously decreasing number of audiences. The number of Tarling audiences is not as many as that during its glory in 1970s. Tarling is only enjoyed by tens of audiences. Djana

claims that the emergence of Tarling Dangdut (Tardut) makes classic Tarling gradually left. Djana claims that through the development of technology and the usage of social media in the era of society network shift the production of tarling record to be more massive dynamic since it is supported by agents like him and producers or managers. These efforts encourage the tarling music developed. The process of digitalization of tarling music changes transformation and distribution of tarling music rapidly. The number of audience who attend the concert of tarling music are getting more and more, can be considered as the indication of the increasing public interest on tarling music. We can also identify the social media accounts that become the followers of tarling music accounts.

3.1. Tarling recording is self-produced for trauma of piracy practice

The emergence of Walkman in 1990 replaces Compact Disc, providing different data storing format and making music production at the time decrease with emergence of new technology in the form of MiniDisc, which automatically replaces Compact Disc. European researchers attempt to convert voice from Compact Disc to music file. That is the birth of MP3 format. The emergence of MP3 is quickly responded by the market, accompanied with the birth of software for personal computer. An increasing speed of internet connection network results in new phenomena in the practice of music listening in the form of file.

The online music file distribution later changes the way how music is distributed to the world. Consequently, music agents like artists and producers legally claim copyright in music production. On the other hand, online music distribution has led to a decrease of Compact Disc production and distribution. To prevent production failure, music content producers uses sets of technology in the form of Compact Disc to compete with music production in the form of file distributed online. Meanwhile, music consumers smartly choose music file and download them online, without considering whether or not this method is legal (Tarleton Gillespie, 2007).

For concern about piracy, in 1997-2001, Diana Sastra, a Tarling musician, admits that she does not focus on album making because of worry that her original work will be pirated in the market. She even admits that pirated products are massively produced, from cassette tapes to Compact Discs in 2008. However, she eventually tries to get rid of the negative thoughts of such massive piracy practices. She attempts to produce her first album in 2016 entitled "*Lanang Cobra*", with the first production of 5,000 Compact Discs. The album sales in the market have never lessened even with direct selling to

customers. Many pirated Compact Discs are produced by other parties, both personally and massively.

Dian Prima, that is the management of Diana Sastra's Tarling modern production, intentionally chooses Compact Disc direct distribution market during concert on stage. Diana Prima's album sale hits 20 thousand copies. This is subsequently followed with thousands of pirated CDs with various covers flooding the market.

"I certainly admit that when I have my album prepared for distribution, its pirated products will always be available in the market a week later. However, Tarling industry remains safe and survives both on stage and in album production. Pirated products indeed compete with original products, but as a business, we remain at safe point, since our market share certainly exists, it is they who are in front of stage. Although some audiences have had pirated album, but they do come to the concert when I am on the stage, and they eventually buy the original album. Besides, I have never changed the price until now, Rp 10 thousand." (Interview with Diana Sastra, 2018)

Digital technology has facilitated massive music production in 1980s, putting indie music production practice to domination. On the other hand, there are groups of musicians that still play traditional music instruments, and some have produced music digitally. This practice makes agents' role vague, like musicians and producers, both of 'instruments' and 'studios'. This also leads to a significant increase of music 'sample' use, causing legal issues and debates of copyright as the outcome of creativity.

In the early 2000s, the presence of computer device to domestic domain starts to increase. At the same time, music starts to be produced using computer. Software is added to hardware, and an increasing number of various types of music start to be produced using desktop and laptop. Different software programs allow an individual to record, sort, mix and produce sound (sound inputted from external instrument and completely produced with computer). Artists do no longer have to hire a studio to produce music, in which they may freely produce their music at home using some types of software (Jamie Sexton, 2016).

According to Askadi Sastrasuganda, a Tarling musician, entertainment production is currently easier than the 80s era when Tarling album production is still something difficult to make. Besides, they have to wait for a few months for the result of studio recording production in Jakarta. Askadi still has a collection of hundreds of cassettes of classical Tarling song, stacking in a room corner, covered under the dust. He finds

it difficult to copy or convert Compact Disc to file, which may later be shared by using USB, e-mail, or his *Youtube* channel.

Music file online distribution later changes how music is distributed in the market. Consequently, many music artists and producers legally claim for copyright in the music production. On the other hand, the online distribution music has decreased Compact Disc production and distribution. To prevent production failure, music content producers uses sets of technology in the form of Compact Disc to complete with music production in the form of file distributed online. Meanwhile, music consumers smartly choose music file and download them online, without considering whether it is legal or not.

The Compact Disc production and distribution phenomena are common in Tarling entertainment industry. Each artist has songs and money, and may hire home studio called "*studio mini tikus*" to record their voice. Diana, fortunately, does not have to hire a studio anymore since she produces her songs with her husband, Fajar Andianto, at home. To create an album and sell Compact Disc are actually the same that they equally rely on "*lambe*." To have her cassettes sold, besides descending the stage and directly offering them to audiences, Diana starts it with a promotion. She knows exactly how to avoid audiences from getting bored. She instructs her singers and music players to spontaneously make jokes. Moreover, Diana Sastra quite frequently becomes an object of their jokes, only to persuade audiences to buy her album. (Rini Kustiasih, 2013).

3.2. Tarling music transformation and cyberspace consumers

Online music transformation practice takes place in line with television technology development which changes its system from analog to digital. Content creators and technology device companies have arranged rules in the production and distribution of music using computer hardware, as well as in recording and playback of digital music video. These are in avoidance of piracy practice (Jan AGM Van Dijk, 1999).

In the new media era, the concept of network society is a form of social practice in which media and social network infrastructure are organized, either in personal, family, group or other societal structure scope, which are interrelated one another. Meanwhile, content digitalization takes place in line with broadband distribution as a form of digital revolution which provides music distribution and transformation businesses big challenge and chance. The broadband distribution may minimize piracy practice and illegal music production. The existence of website may make music transformation and distribution patterns simpler and cheaper. In addition, this may reduce copyright legal issues.

Not only on stage, Tarling singers' actions with their activity, live video and personal activity posts in social media have caught many audiences' attention. Cyberspace communication has eliminated time and space limits between modern Tarling singers and their fans, not to mention that song album products they intentionally make themselves, either by a team or fan made, when published through *Youtube* or other social media, are submerged by *likes*, *subscriptions* and *comments*, and even re-shared up to tens or even hundreds of times by their fans.

"My Facebook personal account has about 8000 followers, not to mention Facebook accounts which the team and fans create freely on behalf of Diana Sastra. Other social media like Instagram account Diana Sastra hosts more than 40 thousand people, and most of them are youngsters. Many of them are active, and there are markings whether or not they are active. I am grateful to greet, communicate and interact with them freely. For me, fans in social media are just like my new family. Generally, they are youngsters although some are adult and even children. Thus, I don't know why many parents said that their children go to bed after listening to Diana Sastras songs until the end,..." (Interview with Diana Sastra, 2018).

Not only communication and interaction on stage and in social media, Tarling singers frequently hold fan meetings, at least once in a year. Meeting fans may be performed directly through fans community invitation, or through limited stage event. Moreover, some of young fans frequently follow Tarling singers' road show, regardless of the distance. Modern Tarling singers, like Diana Sastra, do not insist their fans to always come to their performance, on the reason that their fans must have their own activities or works that must not be abandoned.

The new media utilizing social media channels, like Instagram, Facebook and Youtube, are quite helpful for modern Tarling artists for promotion and targeting of young fans. Even Tarling singers' overseas fans who have not had an opportunity to watch directly their idol Tarling singers' performance voluntarily allocate their time only to watch a live streaming of their idol Tarling singers' performance. The singers may communicate directly with their social media fans, like sharing photo and video and making direct comment. Besides greeting and communicating, overseas fans frequently request t-shirt made with the latest song title printed on it.

"We also have an official channel for Diana, we can inbox and market T-shirt or any other merchandise for collectively delivery abroad or for resale. I also have a charity program for orphans. The fans have been involved for

nearly five years, and they are willing to send to my personal account to be forwarded to the orphans. I collect the fund to be distributed personally to the orphans at certain time through social media like Instagram and Facebook.....
(Interview with Diana Sastra, 2018).

Tarling music transformation through cyberspace indeed requires special seriousness. It is made by using the marketing digital concept and strategy, so that any traffic to social media account visitors will be quickly responded by fans. Therefore, Tarling musicians or Tarling groups must be connected through cyberspace. However, production team has a private channel or account for iconic Tarling singer or Tarling group account specially made for fans. Diana Sastra is known to have her own *Youtube* channel named *dianasastra*. *Youtube* channels are created in some versions to backup in case of possible channel suspension or being hacked by any other party.

Channels in *Youtube* are not only created by Diana Sastra herself or her management, but some of them are created by fans, thus it is natural that there are many channels or social media accounts named the Tarling singer, Diana Sastra. She is aware that the key to her success in music entertainment world is not merely her personal factor as a singer, but also fans' role. She has to allow fans' form of expression in social media in the form of text on wall statuses, photos, videos, slides and voice products, all of which are about the activities of Diana Sastra, a Tarling singer they take as an idol. With numerous fans, Diana believes that her success on stage cannot be separated from their role, which continuously promote her through social media and attract new fans to participate and join in fans' group.

Fans' attitude and behavior in promoting and transforming Tarling music is vary. Not only through social media channels like *Facebook*, *Instagram* and *Twitter* but they also intentionally use *Youtube* to *share* and seek the financial benefit. *Youtube* accounts in the name of Diana Sastra have high traffic. Diana Sastra states that her fans frequently come to her house or contact her through social media to ask for soft copy of concert recording or any video broadcast document of her activities to be uploaded to *Youtube*. It is reasonable that among thousands of Diana Sastra's fans, some of them are originated from various groups, and some are loyal *Youtubers* who upload videos of Tarling and Diana Sastra.

"I'am just aware that they remain playing the role, it is Tarling with Diana Sastra, that it is known again in cyberspace, which also affects my existence in the midst of society. There is an order for performance through social media, which is then forwarded to the management. I'am of others' size, in

this case my fans frequently share it to the social media. There are some from nearby, concert video Youtuber ask, then I love it. I know it is going to be published, and they enjoy the results. Well, it's fine...." (Interview with Diana Sastra, 2018).

Youtubers who upload Diana Sastra's song video, either of live recording or reproduction, always expect that they will promote their idol singer and also expect for financial benefit from visitors' traffic (*subscriber*). Youtube broadcasts are monetized to generate Rupiah, although they must comply with regulations applied by Youtube party in order to generate it. In *Bloomberg's* report, this new agreement will apply stricter rule to Youtube users' upload which violates any song's copyright. In addition, this agreement will also improve the way royalty is to be paid.

Youtube is going to convert millions of viewers who listen to music freely in its platform for customers. This will strengthen the relationship between Youtube and major music labels. Universal, through this agreement has the control to determine what advertisement to be displayed in their Youtube channel. They may also requests *Youtube* to improve scanning feature for *Youtube* users who upload contents with copyright.

They believe that selling will grow more rapidly when they earn from *Youtube*. *Youtube* and recording label are even in dispute in regard the income sharing earned from advertisement. However, Youtube has so far been too popular, thus recording companies do not have any choice other or cooperate with it. The society network concept is a form of social practice where media and social network infrastructure are regulated, either personally or with family, group and other societal structure, that are interrelated one another. Piracy practice occurs massively and its distribution may be examined through social media, that consumers may easily transform music and download it quite quickly. Copyright regulations cannot prevent distribution of music files significantly. Many consumers have their way to deal with the illegal practice, thus they can freely download music and copy/paste it (Lessig, 2008).

3.3. Tarling music digitalization

The development of Information and Communication Technology (ICT) makes daily life easier. Likewise, technologies emerging in the society vary, from tablet computer which replaces home PC, to outdoor media used for advertisement. Technology development eventually stimulates a new way of life, or as Wardiana (2002) calls, e-life, which means

that this life is influenced by various needs electronically. We cannot deny that technology development also takes place in music industry. In recent years, music industry has experienced cultural shock which eventually changes its form. ICT advancement currently brings a change to Tarling music industry covering production, distribution and consumption of music as information of digital item (Wardiana, 2002).

With regard to understanding how digitalization influences music recording consumption, "Digitization" and "digitalization" have different meanings. Digitization is a digitalization practice, just like how to convert analog to digital. Meanwhile, digitalization means a practice to adopt digital material to be processed for the needs of business industry and organization. Digitalization is to produce audio visual recording, to edit and distribute it using digital technology device.

The effect of digitalization on music industry includes a shift of music file produces and distributed online, which influence music traditional sales. Music selling price gets cheaper and easy to access, and may penetrate more extensive market. In addition, producers have had their opportunity to produce music in a large scale and may distribute it either independently or using agency. Music recording industry no longer has an important role to promote music and distribute it themselves (Kolar 2017).

Along with the emergence of internet network in assimilation with traditional communication media, MP3 format starts to be used widely for distribution of Tarling music digital files. The quality of MP3 music format and the extensive distribution network available through internet have encouraged a change to consumers' behavior toward music and market structure of recording music and, at the same time, influence conventional music industry actors. The global digitalization of music industry enters this country and influences local music industry including Tarling, making digitalization something new. This is marked with transferring process of music format to digital continuously performed by music industry in Indonesia. The emergence of domestic music streaming services like Langit Musik (langitmusik.co.id) compete with international music streaming services that just enter into Indonesia, making digital music product consumption gets more rapid. (Barata 2015). The existence of music devices like iPhone, iPod, or laptop computer is acknowledged to market "cellular music". These small devices may seem to be an "ideal" embodiment of cellular music practice. Cellular performance is not only about its advancement; there is artistic way of work in coordination with mobile phone.(Gopinath, Stanyek, 2014).

Finally, in line with technology development and massive new media practices as well as the existence of *Youtubers*, the production agents of Tarling music unavoidably follow what market desires. Many fans of Tarling music ask for latest album release through

social media. Consequently, there is no other choice for the agents than to upload pieces of album or video they produce from their concert to *Youtube*, *Facebook* and *Instagram* channels. Since then, not only selling video clip CDs, Tarling music agents also directly upload them to Youtube channel. Many fans watch Tarling song broadcast through Youtube. The number of *subscriptions*, *likes* and *comments* catches many service companies' interest in Tarling music for promo song or making the musician an *ambassador*. Tarling music agents also attempt to cooperate with a number of *providers* of telecommunication companies in order to make their songs Ring Back Tone (NSP), digital RBT, *forty five*, iTun, or Langit Musik company.

With profit sharing cooperation system, the agents of Tarling music also obtain benefit from each product selling transaction of company with which they cooperate. The other benefit is in the form of royalty from cooperation with composer, including the collective management organization Musik Forum Indonesia (WAMI), which regulates cooperation with songwriter. The result is in the form of percentage of benefit which may cover production and provide benefit to the agents Tarling music to remain existing.

3.4. Digitalization changes agents role

Employing Bourdieu's theory of Habitus and Arena (Habitus and Field), the structure of Tarling music agents (Producer, Manager and Musician) has changed the practice of Tarling music production from time to time, under influence of continuously developing technology factor. Tarling music which is initially played with guitar and flute has now evolved by collaborating with other music instruments as market desires. In addition, the production and transformation process of Tarling music from classic to modern is made by the agents under perception and representation of change taking place with how they market Tarling music. The agents of Tarling music eventually perform digitalization and transformation practice using technology devices and social media (new media).

The arena (Field) in Bourdieu's view is a form of network of objective interposition relationship, correlated to Tarling music digitalization and transformation process. In this context, the agents attempt to struggle and fight for production resources and consumers as well as (economic) capital to produce Tarling music with massive number of consumers, which may eventually be converted to economic benefit. (Adib, 1930)

Pursuant to the basic structure of Edmund Husserl phenomenological theory used in this research, to perform an eidetic, phenomenological and transcendental reduction, from the findings above, it is known that essentially, Tarling music digitalization practice is performed based on what market needs by following technology development. The

agents of Tarling musicians use new technology devices to produce and distribute Tarling music products using digital devices.

Classical Tarling musicians and modern Tarling musicians are exactly aware that, for the sustainability of Tarling music market, they need digital devices, from music production pattern, distribution to Tarling music to be enjoyed by consumers. The consumers are not only those who enjoy music through compact disc, but also cyberspace consumers. It is these cyberspace consumers who eventually make Tarling music rapidly distributed and easily accessed.

Cyberspace which is classified as new media amidst the network society is able to change the distribution pattern of Tarling music, by reproducing using digital devices. Tarling music digitalization process also influences the agents like producers, managers and musicians to change how they work and how they produce Tarling music by following technology development. They do no longer use recording label to produce Tarling music and do not think about copyright rules. Tarling music production is performed indie by utilizing mini recording studio they hire or their own home studio.

The agents of Tarling music production can no longer market Tarling music products conventionally by relying on cassettes sales at shops and distributor's agents. Tarling music's audio visual products like MP3 and MP4 may be obtained online, through *Youtube* official channel, distributed using social media channels. Digitalization and transformation practice using new media in the network society shows the reality that Tarling music distribution may be performed easily, cheaply and massively.

4. Conclusion

The practice of digitizing and transforming Tarling music in the era of network society influences the way the music works is produced. Replication of classical music into moderation, digitization of music files, and the usage of various features of the latest media technology. Although digitalization leaves behind complicated copyright regulations, copyright holders are actually encouraged to build instruments to restrict access and get more from music file production, which is distributed online through social media, instead of (physical) tapes. In the case of Tarling's digitalization of music, the agents who also work as producers, managers and musicians, they finally divert the consumption of tarling music based online because the arena of contestation is to produce economic capital. Therefore, the traditional music business model that they do is reduced. The transformation of tarling music becomes cheaper with easier access and a wider consumer market share. In addition, the role of Tarling music agents can also

take the opportunity to produce and distribute their music independently and freely from the intermediaries. The agents also have shifted the production arena and the role of their record label because the company automatically lost their interest as a distributor and the main promoter in the transformation of Tarling music. The role of agents directly makes Tarling music rise again and competes, even collaborates with other popular music such as *dangdut* and *rege*.

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