

USING POPULAR MUSIC INDUSTRY IN BANYUWANGI

Setya Yuwana¹, Trisakti² and Anik Juwariyah³

Cultural Arts Education Study Program Lecturers (Magister Program),
Universitas Negeri Surabaya, Indonesia

ABSTRACT

This paper focuses on: 1) the social movement of ethnic popular music industry in Banyuwangi; 2) the motivating and obstacle factors in *Using* popular music industry in Banyuwangi; and 3) the empowerment model of artists (songwriters, music arrangers, singers and homeband players) in music industry. This research applied social movement, actor network, society empowerment and popular culture industry theories, and using the ethnographic approach. The research data are: 1) the history aspects of *Using* popular music industry development in Banyuwangi; 2) some real efforts which done by the art music community in *Using* popular music industry in Banyuwangi; 3) the music industry products in Banyuwangi; 4) royalty arrangement by music producers to the artists. This research's results are: 1) the artists' bargaining position can be raised if they are aware of having Intellectual Property Rights certificates in the form of copyrights; 2) the increasing of artists' welfare can be realized by written employment contract with music producers based on the law; 3) alternative model of a fair unit price of song arrangement based on musical experience database, music producers financial ability and VCD or CD sales on the market.

Keywords: music industry, social movement, empowerment model and creative economy.

ABSTRAK

Tujuan penelitian ini, yakni: 1) mendeskripsikan gerakan sosial industri musik-populer etnik di Banyuwangi; 2) mendeskripsikan faktor pendorong dan penghambat gerakan sosial industri musik-populer etnik di Banyuwangi; dan 3) membangun model pemberdayaan ekonomi kreatif seniman (pencipta lagu, pengaransemen, dan penyanyi) dalam industri musik-populer etnik di Banyuwangi. Penelitian ini dipayungi teori gerakan sosial, teori jaringan aktor, dan teori pemberdayaan masyarakat. Penelitian ini berpendekatan etnografi. Sumber data: produser musik, pemilik studio musik, pencipta lagu, pengaransemen, penyanyi, penikmat aktif, seniman, budayawan, tokoh masyarakat, birokrat, dan penjual VCD di lapak-lapak. Data penelitian: 1) aspek kesejarahan perkembangan industri musik-populer *Using* Banyuwangi; 2) usaha konkret yang dilakukan komunitas seni musik (produser musik, pencipta lagu, *arranser*, dan penyanyi) dalam industri musik di Banyuwangi; 3) produk yang dihasilkan oleh industri musik di Banyuwangi (produser musik, pencipta lagu, pengaransemen, dan penyanyi); 4)

pembagian honorarium antara produser dengan pencipta lagu, pengaransemen, penyanyi, distributor VCD, dan pedagang VCD di lapak-lapak. Temuan penelitian yang dihasilkan, yakni: 1) meningkatkan posisi tawar seniman di hadapan produser melalui pengurusan HAKI, 2) meningkatkan kesejahteraan seniman (pencipta lagu, pengaransemen, dan penyanyi) melalui kontrak kerja tertulis dengan produser sesuai undang-undang yang berlaku; 3) menemukan model alternatif pemberdayaan ekonomi kreatif masyarakat dalam industri musik-populer etnik di Banyuwangi.

Kata Kunci: industri musik, gerakan sosial, pemberdayaan, model, ekonomi kreatif.

INTRODUCTION

Based on the observation of the researcher team, there is an interesting phenomenon related to the ethnic popular music industry in Banyuwangi. *First*, the relocation of music recording industry from Surabaya to Banyuwangi. *Second*, music recording studios grow and develop both in urban and rural areas in Banyuwangi. *Third*, a professional songwriter, arranger, singer and homeband player have attracted youngsters in Banyuwangi. *Fourth*, a music producer is able to release 10 until 15 albums in a month. *Fifth*, using popular songs VCDs are bought by people, not only they who live in Banyuwangi but also in Bali, Lampung, Makassar and other cities in Indonesia.

The birth of using popular music industry in Banyuwangi was supported by music entrepreneurs in Banyuwangi who paid for a recording high cost in Surabaya. The money was used to spend on the hotel rooms for days and other needs such as consumption, accommodation and renting the recording studio. Those are the main consideration for **social actors** in Banyuwangi.

The improvement of recording technology gives an easy way to music producers to record some songs in a 3x3 metres or 4x4 metres room completed with silencers. They don't need a wide room with some musical instruments such as drum, guitar, bass guitar, keyboard, guitar amplifier and others. That is a possible reason for anyone who interested in to set music recording studio up in urban and rural areas of Banyuwangi.

In using popular music industry in Banyuwangi, the researchers found a phenomenon related to unfair honorarium payment. The music producers pay a songwriter, arranger and singer not based on the *royalty* of VCD copies sales, but depend on the 1 (one) recorded song or 1 (one) recorded album. A well-known singer asks a high honorarium while a new singer usually not being paid. It also happened to the songwriters and arrangers who working behind the scene. They are paid because of the music producers' generosity. There is no fixed arrangement of honorarium payment which can be a benchmark in using popular music industry.

The existence of songwriters, arrangers, singers and homeband players needs to be protected by the law. The law protection which can be given to the songwriters, arrangers, singers and homeband players is a help to manage Intellectual Property Rights in the form of Copyrights. By having Copyrights, all songwriters, arrangers, singers and homeband players will get *royalty* based on the applied law.

Using popular music industry in Banyuwangi can be viewed as a social movement because there is an unfair treatment to local artists (Banyuwangi) by policy makers and music producers in Surabaya. *Using* popular music industry in Banyuwangi was born as a reaction to the campursari music development in *Jawa Kulonan* (meaning: Central Java and the western part of East Java). Banyuwangi musical artists wish there is a change to the unfair treatment of *angklung* and *gandrung* music.

Some phenomena related to *Using* popular music industry in Banyuwangi are interested to be observed by applying social movement, actor network, society empowerment and popular culture industry theories. In this research, *Using* popular music industry in Banyuwangi is expected to develop better than before and the artists (songwriters, arrangers, singers and homeband players) have a better bargaining position, moreover about a fair honorarium payment by music producers through *royalty* contract system written on paper sealed with a materai stamp.

The purposes of this study are: 1) describing social movements of ethnic popular music industry in Banyuwangi; 2) describing the motivating and obstacle factors of the social movement ethnic popular music in Banyuwangi; and 3) constructing empowerment model of artists (songwriters, arrangers, singers and homeband players) creative economy in ethnic popular music industry in Banyuwangi.

METHODOLOGY

This research uses new social movement theory, actor network theory (ANT), society empowerment theory and popular music industry theory. Dalam teori ini terintegrasi Mellucci social movement concepts (1996), Latour actor network concepts (2005), Friedman (1992) and (Chambers, 1995) society empowerment concepts and Adorno popular culture industry concepts (1953; 1991). New Social Movement (NSM) gives an attention to the relation of some elements in a discourse with social power, economic (market), politics and culture which forming it (Mellucci, 1996). This study applied the ethnographic approach.

The research data are: 1) the history aspects of *Using* popular music industry development in Banyuwangi; 2) some real efforts which conducted by the art music community in *Using* popular music industry in Banyuwangi; 3) the music industry products in Banyuwangi; 4) the royalty arrangement by music producers to the artists. The data collection is processed by: (1) in-depth interview with actor (*Using* popular music creator) who involved in Banyuwangi popular music industry, radio announcer, local television presenter and local media editor. Additionally, the researchers team also conducted in-depth interview with the cultural observer, expert and public figure to get more information and critiques of popular music industry in Banyuwangi; (2) in-depth interview with Banyuwangi popular arts music **active lovers**. These activities had carried out to get information about their interests Banyuwangi popular arts music products; (3) discussion (FGD) I with *Banyuwangen* ethnic popular music entrepreneurs and ethnic media announcers and journalists to obtain some information about the background and dynamics in popular music industry in Banyuwangi; (4) in-depth analysis of discourse aspect and the visibility of music videos, which are popular in society, with critical discourse analysis (CDA) to get more critical explanation, especially related to some

weaknesses of the discourses; (5) discussion (FGD) II with *Banyuwangi* popular music producers, ethnic media presenters and journalists to collect some information about the impact of popular music industry in Banyuwangi to their welfare. Besides that, the researchers team conducted in-depth analysis to their works.

Data analysis techniques which are used in critical discourses analysis (CDA). The data analysis stages in this research, are: (1) data organization, (2) reading, (3) the description of data into some codes and themes, (4) the classification of data into some codes and themes, (5) data interpretation, (6) data presentation and visualization (see Creswell, 2015:215).

RESULTS AND DISCUSSION

Social Movement of *Using* Popular Music Industry in Banyuwangi

The origin of Banyuwangi songs was an ancient *gendhing-gendhing* which accompanied *gandrung* dance. After *gendhing gandrung* era, some artist groups created song lyrics which were vocalized without chorus, such as these songs, *Keriping Sawi* and *Keok-keok*. Banyuwangi songs which was called *Setrekis* the first song which accompanied with music after *angklung* being popular since 1920. The characteristic of Banyuwangi songs is not using *fa* and *si* notes, but it is common started by *la, do, re, mi, sol* and *la*. This music type is called *selendro* (Abal in Ningtyas, 2016). Banyuwangi songs started to be popular in 1960s, the well-known songwriters at that time were Mohammad Arief and Endro Wilis. Mohammad Arief wrote many songs such as *Genjer-genjer*, *Sekolah Ayo Sekolah*, *Lurkung*, *Nandur Jagung* and others through *angklung* music group called Srimuda. *Genjer-genjer* told a suffering story because of Japanese occupation in Indonesia. This song was recorded and sung by Lilis Suryani and Bing Slamet. The G/30-S/PKI (or G30S Movement) tragedy made Banyuwangi songs being slumped, especially *Genjer-genjer* song which was stigmatized as Communist Party of Indonesia (Persatuan Komunis Indonesia/PKI) trade mark song.

The year 1965 was the most important milestone in Banyuwangi cultural history. Banyuwangi arts products had changed from before. According to Pranoto (in Ningtyas, 2016), after 1965, the Banyuwangi songs no longer spoke about social critiques, otherwise it told about *klangenan* and heroism. There were no more songs which stood for oppressed society. On another occasion, Hasnan Singodimayan (in Ningtyas, 2016), said the changeover was happened in 1970s, Banyuwangi songs had passed a tight sensor process from Politics and Security Office. All the sensor staffs at the office were military personnel. Some songs which written by Andang CY were not passed or being changed since it was considered containing communist symbols. Otherwise, if the song lyrics talked about the development in Indonesia, it would be agreed directly. Banyuwangi songs tried to revive on 1973, marked by new development in Banyuwangi arts music called *kendhang kempul*. The term came out because it featured musical instruments *kendang*, *kempul* and *suling*. In 2000s, music genre Patrol Orkestra Banyuwangi (POB) emerged and it collaborated traditional musical instruments, *patrol*, with electronic music. This genre has made Yons DD and Catur Arum being famous.

The recording industry in Banyuwangi started from local government efforts to discover local original characteristics as an identity (Basri, 2014:189). This early idea came

from Hasan Ali supported by the regent of Banyuwangi, Joko Supaat Slamet, who had an initiative to record *Using* songs for stimulating local arts and cultural activities. Basri (2014:189) wrote that the musical instruments were very simple at that time. It was located behind regency *pendapa* (pavilion), the recording activity was conducted at night to avoid noise. The music genre choice was the combination of *angklung* and *gandrung*. It was selected to eliminate public protest who assumed *angklung* was identical to Lekra. *Gandrung* music genre was more accepted by the society. The music and lyric which recorded at that time were Andang CY, Basir Nurdian, Mahfud and Indro Wilis works.

Banyuwangi society acknowledged the cassette products in a good way. *Angklung* songs were popular in society. Banyuwangi Regency government's target to empower local arts was succeeded. Banyuwangi identity was formed by local culture, that was *Using* culture. When *angklung* and *gandrung* songs genre was popular in Banyuwangi society, Fatrah Abal, an entrepreneur and artist in Banyuwangi founded a recording studio Lokanada and presented Malay music genre with song lyrics in *Using* language. Although there was a collision in the society because the different interests between Banyuwangi Regency government and Fatrah Abal. It turned out the Banyuwangi society could accept Malay music genre.

Basri (2014:190) noted the development of Malay music genre which finally performed with *kendhang kempul* music genre at Genteng, southern Banyuwangi. The music itself tended to be more improved by the electronic music. On the other side, the northern Banyuwangi was more focused on traditional music genre. These two poles, north and south, shows the different color in music until now.

In 2000s, music industry in Banyuwangi grow fast not only in urban area, but also in rural area. The development of music industry in Banyuwangi was encouraged by the high operational cost to rent a recording studio in Surabaya. The increasing of music recording studio in Banyuwangi can not be excluded from actors role (producers, songwriters, singers, arrangers and distributors). Capital ownerships shifted their business to music recording studio since it promised a good financial benefit. The songwriters emerged because it was so easy to choose daily life themes to be written as romantic, sentimental and touching songs. Female singers who had beautiful physical features and *Using* language singing voice character were the main attractions for market tastes. The music arrangers could not avoid it and going along with the market tastes too. VCDs distributors had an important role to sell the products from music producers. The VCD is sold at Rp 10.000 per copy, indeed an affordable price for the middle class society to buy.

Evidently, the society is fond of *Using* language songs. Almost all of *Using* Banyuwangi music albums are sold out in the market, so the music industry in Banyuwangi always makes a profit. It looks as if the industry is a very profitable business, easy to earn money. Nearly all of radio stations in Banyuwangi also want to join this trend by producing a special program in *Using* language. It does not only presents *Using* language songs playback, but also an interactive *Using* language learning and conversation.

The lyrics in *kendhang kempul* songs contain more about daily life moments such as romance, nasionalism, etcetera (Susanti, 2016). A lot of *kendang kempul* songs are sung by *dangdut* singers in East Java. The largest *dangdut* orchestras in East Java such as **Monata** and **Palapa**, play re-arranging *kendang kempul* music as *dangdut koplo* version in every their performances. Songs that are often sung such as *Bokong Semok*, *Dicokot-nyokot*, *Semebyar*, *Semende nang Dadane*, *Bojoku Nakaland* many others. It is a sign that *kendhang kempul* music has been spread to the outside of Banyuwangi area and accepted by other locals. Even a *dangdut* radio in Jakarta, Muara FM Radio, provides a special segment to play *kendang kempul* Banyuwangi songs at least once a week as they do for *campursari* songs (www.agunghariyadi37.blogspot.com).

In 2017, there are some reputed recording studios, such as: Sandi Record (Momok), Safari Record, Indra Record, Scorpio Record (Dewi), Fista Jaya Record, Gemini Record, Samudra Jaya Record (Miswan), *One Nada Musik Studio Recording*, and dozens of home industry studios in every corner of Banyuwangi Regency. *Using* language songwriters and singers come out everywhere. There are famous *Using* songwriters in Banyuwangi, such as: Andang CAE, Fatra Abal, Nasikin, H. Tedjo, Catur Arum, Yon DD, Adistyia, Miswan, Athang Arthuro (Tatang Pramono) and S. Mamang. On the other hand, famous singers are: Sumiati, Catur Arum, Dian Ratih, Lisa, Adistyia, Reni Farida, Suliyana, Rozy Abdillah, Niken Arisandy, Ratna Antika, Demy, Chandra Banyu, Pipit, Dimas, Pieter, Neno, Yon DD, Mahesa, Arif Cithenx and Wandra (Ainur Rofik Wandra Resturian). Some singers are also being successful songwriters, such as: Adistyia Mayasari, Catur Arum, Mahesa, Wandra and many others. Another profession who contribute to this music industry is the homeband *players*, such as: Agung from *Green Studio* Genteng, Joni LC and Victor.

Local music is one of elements which can be developed through industry paradigm and creative economy. Especially, in certain regions, for example Banyuwangi, the local artists have awareness to include their works into the industry mechanism, whether a commercial performance or recording works (Setiawan, 2014). The improvement of music recording technology influences *kendhang kempul* Banyuwangi music popularity. In recent progress, this music genre has been produced in VCD format. It gives the society an easy access to *kendhang kempul* music which offered an affordable price for all locals, Rp 10.000. Electronic media such as radio, television and Internet also become an important factor to influence *kendhang kempul* Banyuwangi popular music. The *kendhang kempul* songs playback in radio, local television and an easy Internet access nowadays have made *kendhang kempul* music more recognizable by society. Moreover, those media have a very close relation to people's lives currently (Susanti, 2008:70).

Four or five new singers are born from Banyuwangi every months through this recording industry. Certainly, it is a good progress. Not only that fact, new songwriters and musical group also come up. Various innovations have been done so that new music genre produced, the collaboration of traditional and modern music. It impacts to the singers and songwriters welfare which increasing along with the local music industry development in Banyuwangi. As well as from recording industry, the singers also get payment from off air performance (stage show: in wedding parties or entertainment performance). Banyuwangi songs can be listened through various applications, are: *i-*

tunes, google play, joox, sportivi, guvera and other applications. This condition definitely adds the salary of songwriters and singers, also increasing the sales of VCD and CD copies.

The Motivating and Obstacle Factors in *Using* Popular Music Industry in Banyuwangi

Using music and songs become an identity for sub-ethnic Banyuwangi residents. The society who live in the eastern of Java Island considers themselves as not a part of Java or Bali ethnic. The self-confidence they hold which make *Using* music and songs have become a host in their own land. Banyuwangi people are proud of their local culture which represented into *kendhang kempul* music and *Using* song lyrics characteristic.

Banyuwangi local music industry grows because of support from music producers, musicians, songwriters, singers and Banyuwangi residents as music lovers (local music product buyer). Music recording has gotten underway in Banyuwangi since 2000s. Producers have already networking with the distributors, VCD sellers at stalls, until in the hand of consumers in every regions of Banyuwangi, East Java and Indonesia.

The obstacle factor of local music industry (Banyuwangi) and National is piracy. In digitalization era nowadays, piracy is not happened only to *Video Compact Disc* (VCD) and *Compact Disc* (CD), but also digital format. The producers change the piracy act as a chance by *download* system. Social media is also used to share the music videos.

Royalty Arrangement Model for Artists in Local Popular Music Industry

In royalty arrangement, ethnic popular music producers in Banyuwangi do not follow the applied pattern in National music industry. The artists (songwriters, music arrangers, singers and homeband players) bargaining position is weak in the front of producers. Moreover, many new songwriters and singers are born. These new artists are willing not to be paid by the producers as long as their songs recorded and distributed.

The payment system which going on the *Using* Banyuwangi ethnic popular music industry, as the relation between **employer** with **laborer**. Music producers as employer while the songwriters, music arrangers, singers and homeband players as laborer. How much salary the songwriters, music arrangers, singers and homeband players accepted is depending on to the mercy of music producers (employers). The producers act as they want to determine unit price of a song from the songwriters, music arrangers, singers and homeband players. Unaffiliated purchase model gives many benefits to the producers if the VCD and CD copies are sold out on the market. Artists do not have a strong bargaining position to the music producers.

Actually, the artists has wanted to change an unaffiliated purchase model into royalty model. It can develop the income of music artists (songwriters, music arrangers, singers and homeband players). Furthermore, copyrights arrangement for songwriters needs to be patented. Since 2009, royalty management model has become a discourse for music artists in this Blambangan land. The Banyuwangi music artists have struggled to achieve their rights related to VCD and CD sales royalty distribution on the market. But, those efforts are always failed if they ask about it to the music producers. They give many reasons and the music producers approach the artists by offering unaffiliated purchase for price arrangement. The music producers gain double profit if VCD and CD sales are

sold out on the market. There are only one or two recorders who care about the songwriters and singers welfare.

Based on *Focus Group Discussion* (FGD) results with music artists, they actually want a unit price of song arrangement based on royalty but the idea is not supported by related service office, Blambangan Arts Service, and music producers. A community or other organization forms is needed for music artists. It can be used as struggling media mendapatkan kesejahteraan dari hasil jerih payahnya sebagai pekerja musik. Berdasarkan kajian teoretis terhadap manajemen penentuan *royalty* yang berkeadilan, tim peneliti mengajukan model alternatif.

In this model, music producers have database about songwriters, music arrangers, singers and homeband players, who has more experiences and who are the newcomers. Music producers can arrange certain categories based on the database, including the unit price of song arrangement. A fair royalty arrangement is based on the deliberation for consensus between music producers with the songwriters, music arrangers, singers and homeband players. The unit price of song arrangement is based on the sale of VCD and CD, songwriters and singers copyrights, and also the producers' financial ability.

CONCLUSION AND RECOMMENDATION

This research's findings are: 1) the artists' bargaining position can be raised if songwriters, music arrangers, singers and homeband players are aware of holding Intellectual Property Rights certificates in the form of copyrights; 2) the increasing of artists (songwriters, music arrangers, singers and homeband players) welfare can be realized by written employment contract with music producers based on the law; 3) alternative model of a fair unit price of song arrangement for music producers, songwriters, singers, music arrangers and homeband players based on musical experience database, music producers' financial ability and VCD or CD sales on the market through deliberation and consensus.

In order to know the effectiveness royalty arrangements model, **it is recommended** to, *first*, local music producers to open their heart and share for raising the welfare of songwriters, music arrangers, singers and homeband players. Local music industry entrepreneurs who want to apply the royalty arrangement model can design/develop application tools which needed by observing musical experience components, music producers financial ability and VCD and CD sales on the market. *Second*, the other researchers are wished to review this model in wider scope of Indonesia local music industry (especially ethnic popular music). The research findings related to this model can be references for developing royalty arrangements model which stands for the artists and musical workers.

ACKNOWLEDGMENTS

This research is an *outcome* of Postgraduate Policy Research of Universitas Negeri Surabaya, Year 2017 based on Universitas Negeri Surabaya Rector Decree Number: 970/UN38/HK/LT/2017. The researchers thank to Universitas Negeri Surabaya Rector and Master Program Director by providing funds to support this research.

REFERENCES

- Adorno, T. (1953). *A Social Music of Radio Music*. New York: The Free Press of Glencoe.
- Adorno, T. (1991). *The Culture Industry*. London: Routledge.
- Basri, Hasan. (2014). "Kapitalisme Lagu Banyuwangi dan Posisi Seniman," dalam *Enam tentang Mata Banyuwangi* (Penulis Hasnan Singodimayan, Hasan Basri, dan Antariksawan Jusuf). Denpasar: Pustaka Larasan.
- Basri, Hasan. (2014). "Ketika Banyuwangi Menyanyikan Lagunya Sendiri," dalam *Enam tentang Mata Banyuwangi* (Penulis Hasnan Singodimayan, Hasan Basri, dan Antariksawan Jusuf). Denpasar: Pustaka Larasan.
- Creswell, John W. (2015). *Penelitian Kualitatif& Desain Riset: Memilih di antara Lima Pendekatan*. Yogyakarta: Pustaka Pelajar.
- Chambers, R. (1990). *Popular Music and Mass Culture*. London: Sage Publication.
- Chambers, R. (1985). *Rural Development: Putting the last first*. London-New York: Longman.
- Friedman, John.(1992). *Empowerment The Politics of Alternative Development*. Cambridge, USA.: Blackwell Publishers.
- Latour, Bruno. (2005). *Reassembling the Social: An Introduction to Actor-Network-Theory*. New York: Oxford University Press.
- Melucci, Alberto. (1996). *Challenging Codes: Collective Actions in The Information Age*. Cambridge University Press.
- Ningtyas,Ika.(2016). "Metamorfosa Lagu Banyuwangi," dalam *Tempo InteraktifBanyuwangi*, 6 Februari 2016.
- Susanti, Kristina Novi. (2008). "Kesenian Kuntulan Banyuwangi: Pengamatan Kelompok Musik Kuntulan Mangun Kerto," Yogyakarta: Institut Seni Indonesia Yogyakarta. (Skripsi untuk mencapai S1 pada Program Studi Etnomusikologi, Tidak Diterbitkan)
- Setiawan, Ikhwan. (2014). "Sarasehan Budaya", *Makalah Festival Kesenian Kawasan Selatan (FKKS)* yang diselenggarakan Dinas Kebudayaan dan Pariwisata Provinsi Jawa Timur, Balai Desa Ambulu Jember, 15 Juni 2014.