Tarling Music Industry Ecosystem in The Digitalization Arena

Ecosistema de la industria musical de *Tarling* en el campo de la digitalización

KHAERUDIN IMAWAN
Media and Cultural Studies Department
SPs University of Gajah Mada
Yogyakarta, Indonesia
E-mail :khaerudin.imawan@mail.ugm.ac.id

HEDDY SHRI AHIMSA-PUTRA
Media and Cultural Studies Department
SPs University of Gajah Mada
Yogyakarta, Indonesia
E-mail : heddy.shri@ ugm.ac.id

LONO LASTORO SIMATUPANG G.R.
Media and Cultural Studies Department
SPs University of Gajah Mada
Yogyakarta, Indonesia
E-mail : roosmargo@ugm.ac.id

Abstract: *Tarling* music, which evolved from classical to modern, is deeply connected to the digital era. The changing music ecosystem is viewed not only historically, but also through the various change phenomena that occur. The ecological role of producer agents, managers, and singers in the digitalization arena, where *tarling* music has historically faced two phases: classical (analog) and modern (digital). This study used a qualitative method with a case study approach from an ecomusicological perspective. As a result, this study discovers a socio-musical phenomenon that holistically divides the *tarling* music ecosystem based on periodization and the roles of agents in the music industry, including production, distribution, and consumption sub-areas. Producer agencies, managers, and singers are navigating a new digitalization ecosystem that is influencing how they

present tarlings in digital files and market them through paid platforms. Agents must also deal with a wide range of fans via social media live.

Resumen: La música Tarling, que evolucionó de lo clásico a lo moderno, está profundamente conectada con la era digital. El ecosistema musical cambiante se ve no solo históricamente, sino también a través de los diversos fenómenos de cambio que ocurren. El papel ecológico de los agentes productores, managers y cantantes en la arena de la digitalización, donde la música *tarling* ha enfrentado históricamente dos fases: clásica (analógica) y moderna (digital). Este estudio utilizó un método cualitativo con un enfoque de estudio de caso desde una perspectiva ecomusicológica. Como resultado, divide el ecosistema musical *tarling* en función de la periodización y los roles de los agentes en la industria de la música, incluidas las subáreas de producción, distribución y consumo. Las agencias de producción, los gerentes y los cantantes están navegando por un nuevo ecosistema de digitalización que presenta tarlings en archivos digitales, mercados y fanáticos a través de plataformas digitales.

1. INTRODUCTION

The music ecosystem has a close relationship with various elements within it, such as individual artists' objective and subjective views, idealistic elements, and other speculative matters. Powhida illustrates the music ecosystem by positioning itself outside of global capitalism, not as an agency, but as a delusion. How to place artists as social activists in their ecosystem, as part of a struggle in wider arena (Powhida, 2014). The music ecosystem refers to the conditions that allow music to thrive in a community as well as the positive and negative impact it has. The music ecosystem is involved with the music industry as well as the role of music in communities, such as education, celebration, religion, and health recovery. This includes increasing understanding of music as a career option, so that music truly has functional value (Shapiro, 2022).

Inequality is one factor that unites all music ecosystems. Where the music market is frequently separated from educational strata, resulting in low incomes for musicians, there are no labor regulations for musicians, and there is demographic discrimination. Music ecosystems frequently ignore long-term forms of holistic investment to support music in their communities. Music as an ecosystem should be viewed as more than just music, but also as a form of investment, whether in education, copyright, or broadband market access.

An ecosystem is a complex system made up of many interdependent agents in the world of art. Emergence, growth, complex interdependence, evolution, webs and networks, convergence, and fragility are seven ecological elements that frequently appear in an art ecosystem, including music. systemic (systemic fragility) (systemic fragility). Holden uses these ecosystem elements to trace the movement of money, ideas, and products, as well as the roles of subjects within them (Holden, 2015).

Holden's perspective can provide a comprehensive overview of how art works within a social structure, dealing with economic and social aspects through the logic of market-based industrial needs. The music ecosystem also considers relationships outside of the economy and seeks to identify agents and their roles in the arena. The fluid nature of music makes it an easy commodity to judge in the cultural industry, where music is seen as a medium for expressing identity, criticism, and resistance to the industry itself. Ecological music broadens the field of music, culture, and environmental studies (De Fretes and Listiowati, 2021). Music ecology awareness allows for exploration and adaptation to various changes. To sustain musical culture, agents in the music performance ecosystem can work together cooperatively, creatively, and innovatively.

In other words, digitalization is the use of digital technology to change business models and provide new revenue and value-generating opportunities. As stated on the website of the Gartner company, digitalization is the use of digital technology to change business models for revenue and new opportunities to gain

profits through digital businesses. Beyond digitalization, digital information technology is being used to completely transform business processes, evaluate, reengineer, and reorganize. As a result, digitalization is strongly intertwined to digitalization (Igolkin, 2020). If digitalization is the conversion of data and processes, then transformation is the result of digitalization. digitalization entails more than just digitizing existing data; it also includes the ability of digital technologies to collect data, establish trends, and make better business decisions.

Digitalization seems to have an impact on changes such as transitioning from modern to post-modern, intensifying the globalization process, and transitioning from the industrial to post-industrial eras based on information. The next step is to switch from centralization to decentralization as part of the technology culture. The broadcasting industry began to change from analog to digital, but digital was more significant in terms of scale. However, physical processes, miniaturization, bandwidth, and physical access remain constraints to digitalization. The next change is interactivity, which allows users to directly change the image or text they are watching.

While the term "arena" refers to Pierre Bourdieu's theory of the cultural production arena, it also refers to a network or configuration of objective relations between objectively defined positions, in the presence and determination of agents or institutions in the structure of power (or capital) distribution, which directs access to specific profits at risk. Bourdieu defines the literary arena as one of the social arenas that is related to other arenas through an influence relationship. The literary arena, according to Bourdieu, is "an independent social universe with its own laws of functioning regarding the functioning of its members, its specific power relations, dominating and being dominated, and so on."In other words, discussing the literary arena entails observing literary works produced by a specific social universe with specific institutions and laws" (Bourdieu 2010: 214).

Ecosystems cannot benefit agents unless they interact with other forms of capital. It takes capital of knowledge, skills, and creativity of agents for the value of inspiration to contribute to the welfare of agents. Capital is also required in the form of infrastructure, tools, or whatever else is required to introduce creativity into social capital, based on a cultural background that facilitates cooperation and communication (Coscieme, 2015). In this sense, it would also apply to the *tarling*music ecosystem. Adaptive *tarling*music has undergone numerous transformations in terms of production, distribution, and consumption as a result of digitalization.

Technological transformation has two consequences: there are those who feel disadvantaged, but there are also those who benefit from the new model that emerges from technological development (Pavlik, 1996:5). The presence of digital platforms in the form of social media, such as tarling, has an impact on the music industry. This can be seen in the aggressive activities carried out by music

labels, demonstrating the enormous potential extracted from the digital platform. Music fans prefer video streaming services because they can find the songs they want without having to register or pay, and they can do so from their laptops, cellphones, or tablets. The more often a music video is watched and the more advertisements appear in it, the more revenue it generates for record labels.

The phenomenon of changes in the production, distribution, and consumption of *tarling*music in the digitalization arena cannot be separated from the social aspect in which artists exist in their interactions with the environment. The *Tarling*music ecosystem, from an ecomusicological standpoint, includes the acoustics of the performance environment, as well as musical interactions and socio-cultural resonance in the Cirebon and Indramayu areas. The music ecosystem (Allen and Dawes, 2016) helps in the identification and separation of specific issues as a result of the transition in performance from traditional (analog) to more modern (digital) modes of operation.

Tarling's music ecosystem, which is undergoing digital transformation, is influenced by musicians such as songwriters, instrument players, and all those involved in the music group. Not only is the figure of a singer or sinden who became the icon of the *Tarling*music group, but other agents involved in it, namely the *Tarling*producers, managers, and singers. The adaptation of technological devices and the use of digital space have a significant impact on the way an agent works. *Tarling*music ecosystem refers to a network that includes a value chain and a development environment known as a "nurturance environment" (Burhan, 2021). *Tarling*music has been linked to the transition from classical to modern since its inception.

2. MATERIAL AND METHODS

This research uses a qualitative methodology with a case study approach, in which the researcher conducts an empirical analysis to investigate real-world phenomena. If the phenomenon and context boundaries are not clearly visible and there are multiple sources of evidence available (Yin, 2015:18). Qualitative data also refers to the history of phenomena that occur in the *Tarling*music ecosystem, as seen through the lens of Tarling's evolution from its original conception (classical) to its current digital (modern) era. This study used data collection to map the *tarling*music ecosystem. The data is then qualitatively analyzed and transformed into a series of representations that include various field notes, interviews, conversations, photos, recordings, and personal notes. Researchers attempt to interpret phenomena in terms of meanings derived from the research area (Denzin and Lincoln, 2011). This study approaches the subject of *tarling*music from two perspectives: the ecomusicological perspective (Boyle and Waterman, 2016) and the cultural production arena perspective (Bourdieu, 1993). These two perspectives are required to investigate the *tarling*ecosystem in the

digitalization arena, which includes production, distribution, and consumption aspects.

3. RESULTS AND DISCUSSION

Tarling is a popular type of music in West Java's northern coastal area (Pantura), particularly in the Indramayu and Cirebon areas (Masduki, 2018). *Tarling*is associated with the guitar instrument and the flute, as well as the phrase Yen wis mlatar gage eling (If you have sinned, repent immediately) (Abdillah and Koentjoro, 2015). Supali Kasim observed that *tarling*first appeared around 1930 in Kepandean Village, Indramayu District/Regency. There was a Dutch commissioner at the time who asked a local resident named Sakim to repair his guitar (Kasim, 2012).

Sugra, son of Sakim, then studied Lasmiyati's notes (2020) and was able to synchronize the notes in the gamelan with the guitar strings. Sugra then conducted an experiment by transferring the gamelan's pentatonic notes to guitar strings with a diatonic tone (Lasmiyati, 2020:262). As a result, the songs (kiser) of Dermayonan and Cerbonan, which are usually accompanied by gamelan, can be improved by guitar strumming. The beauty is enhanced further when the guitar strings are accompanied by a lilting bamboo flute. Around the 1930s, the strains of guitar and bamboo flute that presented Dermayonan and Cerbonan music became popular. People from various remote villages in Indramayu and Cirebon accept *tarling*as a lifestyle (Setiawan, 2018) .

Tarling's occurrence cannot be separated from the evolution of culture in Indramayu. According to Agung Nugroho's observations, the Cimanuk port, which separates the coastal estuary from residential areas, serves as a cultural acculturation center. Traders from China, Arabia, India, and Europe stopped at the port of Cimanuk at the time (Portuguese and the Netherlands). They usually stay for an indefinite period of time, depending on the weather and wind direction that aids their journey. In their spare time, the traders enjoy playing various musical instruments (Nugroho, 2016). For example, Portuguese traders played the keroncong with guitar instruments such as the frorengan guitar, monica guitar, and jitera guitar. This *keroncong* art will also become the national art of Indonesia. Along with the Portuguese, the Dutch had Tonel art, which was used to entertain the Dutch soldiers. Their presence at the Port of Cimanuk left an art trail. The art that exists today is the result of a historical process of hybrid culture (Nugroho, 2016 : 103).

Berokan, dombret, genjrin g, umbul, jidur, macapat, jointly, ronggeng ketul, rudat, sampyong, plays, sintren, tayuban, mask dance, trebang, wayang golek cepak, and *tarling*are the arts that demonstrate the history of acculturation at Cimanuk Harbor. *Tarling*is an art form derived from the words guitar and flute. *Tarling*refers to the fusion of two musical instruments. According to another note,

*tarling*figures in Indramayu are classified as pioneer figures and developer figures. Sugra was the forefather of tarling, and Jayana was a key figure in its development. This Karangampel Indramayu native is an accomplished guitarist (Kasim, 2012).

Tarling has grown in popularity among young people since the 1940s. That was the birth of the classic tarling. The second stage of *tarling*development is distinguished by a change in the song's tempo. If the classic *tarling*previously had a slightly slower rhythm, the *tarling*was made more pop with a slightly faster duration. Tarling, the third phase, usually develops with the approach of *dangdut* songs. Some are remixes, while others are pop or rock. Since the 1980s, not only guitars and flutes have been used, but also modern musical instruments such as saxophones, drums, drums, and others (Kasim, 2003: ii).

Another note from Supali Kasim: the problems of life spilled onto the stage through guitar strumming, flute strains, classical songs, pop songs, and dramas. In the appreciation of togetherness, the social gap between farm laborers and employers, or slaves and fishing bosses, are united. Tarling, as a traditional theater, places the audience in close proximity. *Tarling*frequently involves the audience in spontaneous drama performances, such as the Jakarta art of lenong or ludruk in East Java. A dramaturgy combination capable of absorbing the audience (Kasim, 2010). Tarling's music ecosystem, which is undergoing a digital transformation, is influenced by musicians such as songwriters, instrument players, and everyone else involved in the music group. Not only is the figure of the singer who became the *Tarling*music group's icon, but other agents involved in it, namely Tarling's producers, managers, and singers. The adaptation of technological devices and the use of digital space have a significant impact on how an agent works. *Tarling*music ecosystem refers to a network that includes a value chain and its development environment (Burhan, 2021). *Tarling*music has been linked to the process of transition from classical to modern since its inception.

3.1. *Tarling* Ecosystem (1930-1990)

Tarling is a *trend* that is liked and popular, often found in *jondol* or *ranggon (cottage made from bamboo)*, young people like to play it. This musical art began to be loved. In 1935, the strains of *tarling* music were also equipped with a "soap box" which served as a *drum* , and a *jug* as a *gong* . Then in 1936, the strains of *tarling* were complemented by other musical instruments in the form of a *basin* and a small *ketipung* that functioned as percussion. Sugra and his friends are often invited to perform at celebration parties, even without fee. Usually, the stage is just a mat lit by petromak lights (at night). It didn't stop there, Sugra also completed the *tarling* performance with a drama performance. As for the drama that he delivered, it was about the daily life that occurs in the community.

According to Law Sunarya's book "Abdul Adjib and *Tarling* Putra Sangkala," the next *tarling* developed in response to societies and market dynamics. *Tarling* music enters the net of today's industry after transitioning from traditional music to pop (Sunaryo, 2009:xiv). Popular culture *Tarling*, as a populist art form, grows and develops without any standard or other standard provisions. In the 1930s, the Sugra generation in Indramayu experimented with transforming the sound of European guitar strings into the pentatonic notes of the *Dermayu-Cerbon* gamelan. *Tarling* is produced when the sound is combined with a bamboo flute and gamelan songs such as *Dermayonan, Bendrong*, or *Cirebon Pegot*.

Tarling was introduced as a pithy show by the Jayana and Raden Sulam generations in the 1950s. With the *tarling* display, family celebrations become more meaningful. Humor plays, family dramas, classic songs, and popular songs inspired society's aesthetics. *Tarling* has evolved to songs that resemble pop but retain the basic tone of regional classics since the 1960s. With the abandonment of regional classics, the dynamics shifted more and more. This influence has also had an impact on *tarling* songs with classical basic tones on pop-*dangdut* songs since the 1980s, when Rhoma Irama became a separate ism that carried a mixture of Malay, Indian, and rock music (Sunaryo, 2009:xiv).

TARLING CLASSIC MUSIC

INDRAMAYU
"Melody of Ayu (Beautiful) City"
1930-1990s
Characters : Sakim dan Sugra
Developed by Jayana, Raden Sulam,
Carinih, Yayah Kamsiyah, Hj. Dariyah,
Dadang Darniyah.
Group: Cahaya Muda, Endang Darma

CIREBON
"Melody of the Shrimp City"
1940-1990s
Characters:
Abdul Adjib, Mamae Titin, Sunarto
Marta Atmaja, Askadi, Jana Partanain.
Group : Putra Sangkala, Nada Budaya,
Candra Kirana

In 1990-2000, it grew and appear its fans in
the northern coast of Java (Pamanukan,
Subang, Indramayu, Cirebon, Majalengka,
Brebes, Tegal, dan Pekalongan)

Product form: *Vinyl*, cassettes, CD/ DVD.
Production : Stage Performances and Label Mayor
studio recording
Distribution : Store sales
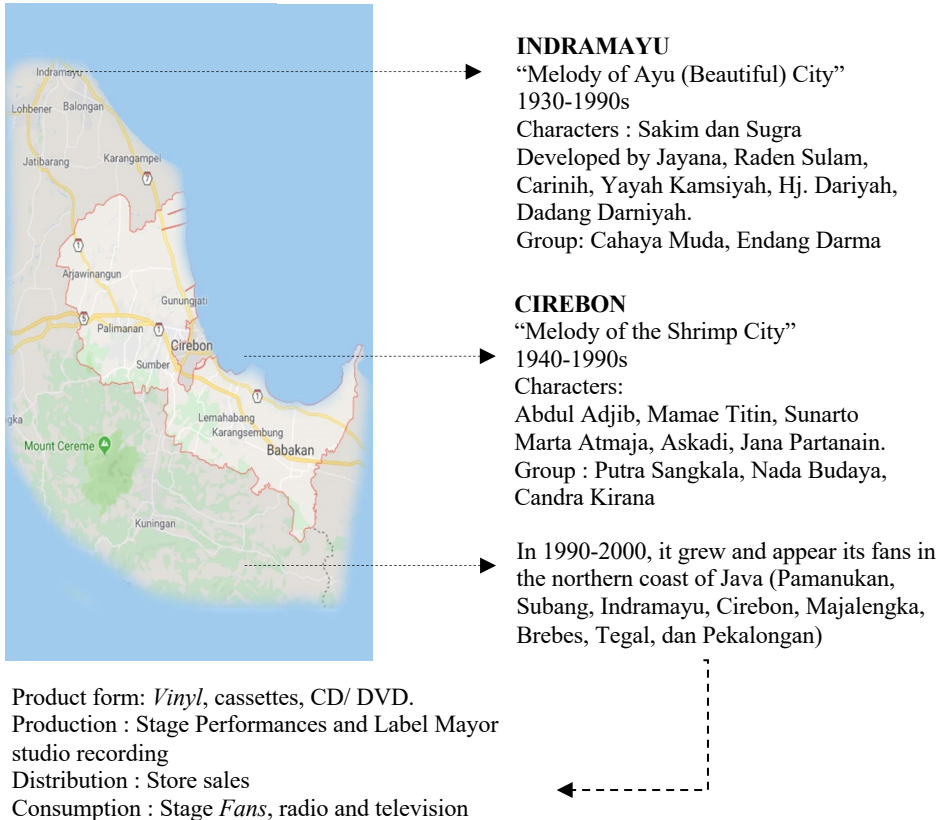Consumption : Stage *Fans*, radio and television

Figure 1. Ecosystem of *tarling* classic music

Tarling ecosystem develops according to the dynamics of society and the market. From traditional music to pop, *tarling music* then enters the net of today's industry. Pop culture as a form of populist art, the art of *tarling* grows and develops without any standard or other standard provisions. The Sugra generation in Indramayu in the 1930s experimented with changing the sound of European guitar strings into the pentatonic notes of the *Dermayu-Cerbon gamelan* . Coupled with bamboo flutes and gamelan songs, such as *Dermayonan* , *Bendrong* , or *Cirebon Pegot* , these sounds give birth to the art of guitar-flute.

From another reference, Nurdin M Noer through his notes entitled " *Cirebon Music from Tradition to Pop* " in Sunaryo (2009), *tarling* was born in the post-independence period, which is around 1945. Initially this art was part of the personal art of the northern coast community's habit of seducing girls or widows

at that time. His songs are improvised, spontaneous, and just the way it is. In the *Tarling song* , the important thing is that the artist is able to convey a message of love to the opposite sex (Sunaryo, 2009: xiv) .

Nurdin M Noer believes that the main source of *tarling music* is the Cirebon tradition centered on the palace gamelan, namely the sekaten gamelan. This gamelan is an annual ritual music that is held every week before the night *of pelal* (the descent of the Long Amulet), the night of the birth of the Prophet Muhammad. Gamelan Sekaten is the property of the palace. From this sekaten gamelan then created "renteng" and its partner "jaran lumping dance" which is maintained by many people. On the other hand, modern musical *tarling* is created by summarizing gamelan in one musical instrument, namely the guitar. While the flute is used as a musical complement. In the next period the *tarling* was changed in the form of "kiseran" (ballad). That's when the Cirebon "people's opera" appeared. One of the famous *kissers , including "The Story of Saedah and Saenih," followed by a story packed with a mix of tarling* songs .

If the *tarling* in the Indramayu area is known as the " Ayu City Melody ", the *tarling* in the Cirebon area was previously known as the " Shrimp City Melody ". And the name *tarling* was only inaugurated when Radio Republik Indonesia (RRI) frequently broadcasted this type of music and the Daily Government Agency (now the Regional People's Representative Council) inaugurated the name *tarling* as the official name for the type of music on August 17, 1962. *Tarling* acts as a magnet, bringing together singers and audiences, who freely interact with one another. The typical scene is when the singer performs his song on stage and the audience joins in on the dance while giving saweran (Kamaluddin, 2017).

Refers to the process of cultural production in which cultural products (including goods, artifacts, visual objects and experiences, services, and art forms) are created, transformed, and disseminated through the formation of consumer culture (Lin and Che, 2012:120-136). Where has the music ecosystem in Indramayu and Cirebon evolved from the past to the present? *Tarling* art that is linked to other arts in terms of instruments and lyrics is included. *For example, jawokan* (mantra), *panyandra* (parable), and *paribasa* (proverb), may be considered less dynamic. *Tarling* song lyric in the past, had more nuances *of wangsalan* and *parikan* (rhyme), which were more popular in the community. The dynamics also occur in the themes and song titles which are easy to follow the *trend* .

Figure 2. Jayana, *Tarling* musician while performing (Foto/repro: Supali Kasim)

Figure 3. Indramayu *Tarling* stage (Foto: tosupedia.com)

Examining the process of cultural production in *tarling* art as it is built and negotiated by cultural agents (producers, intermediaries, consumers) through the interaction of symbolic models and sensory experiences, as well as concurrent meaning systems in which cultural actors are involved (Venkatesh and Meamber, 2006:459-70). No surprise, then, that in the 1960s and 1970s, *tarling* art performances tended to use poetic language to express social problems, great love, and the fate of the poor. This is in contrast to the 1980s and 1990s, when these themes were expressed in a direct, outspoken, and bombastic manner. It is possible that the single organ is now regarded as a metamorphosis of the art of *tarling* by retaining characteristics of the local language in the songs, which are frequently regarded as *tarling* songs. *dangdut*, with characters who continue to follow fashion trends.

According to Pierre Bourdieu's (Bourdieu, 1996 in Hesmondhalgh, 2006:213-214) theory of the arena of cultural production, the arena of cultural production in music is formed from the structure of the arena of production, distribution, and consumption, in which there are positions of individuals or actors. agents who perpetuate *tarling* as a cultural product. *Tarling* music, in this context, is a cultural production arena with positions for individuals or agents who create cultural products. According to Bourdieu's thinking, individuals and society are reciprocal in the sense that the objective structure of culture and individual subjective representations are dialectically intertwined, influencing and intertwining in practice (Syakir, 2016:123). As a result of these circumstances, humans created *tarling* as a cultural product. *Tarling* has cultural influences that influence agents in their daily lives.

Tarling is the result of cultural production that is constructed and reconstructed by the agents who participate in it. *Tarling* is the result of artists from Indramayu and Cirebon redesigning or constructing gamelan traditions into guitars and flutes. *Tarling* was tempted to collaborate with *dangdut*, pop music,

and even rock when he first entered the recording industry as a product of a dynamic culture. *Tarling* shifted away from the acronym guitar and flute as the musical instruments that inspired it, appearing more dynamic and open to the presence of other musical instruments. It's no surprise that *tarling* is also known as "*Dangdut* Cirebonan ". *Tarling* songs employ *dangdut* rhythms while retaining the Cirebon language.

　　Tarling music quickly gained popularity as a result of the traditional function of gamelan and wayang sounds in the Cirebon area, also, performing *tarling* music is difficult because they must modify both traditions. *Tarling* players, on the other hand, are generally very skilled and creative in many ways, changing new forms from old ones while maintaining the artistic integrity of the flute and the singer's vocal style. Finally, *tarling* has modified the gamelan tradition that developed in Central Java and parts of Sunda around Cirebon, while still paying attention to local values and modern tastes, so that *tarling* is more appealing according to contemporary standards. Meanwhile, the gamelan tradition is still thought to represent values in accordance with its standards (Wright, 1988: 21-23).

3.2. *Tarling* Ecosystem in The Digitalization Arena

　　Tarling in the digitalization arena is no longer seen as a musical art that has a grip both in terms of song character and performance. Commodity fetishism occurs due to the strong influence of capitalism practices, thus forcing *tarling* as a cultural product out of its grip, because it sees business opportunities on the grounds of market share. The influence of intrinsic values in *tarling music which is often associated with the presence of classical tarling* music agents as filters for industrial products, makes capitalists restless and look for loopholes to dominate economically, by creating new production formulations. The use of loopholes through the *packaging route has given rise to its own production method in the tarling* music industry that takes advantage of the digitalization arena.

　　People who are spectators of *tarling music* feel a false pleasure through performing *tarling* which is no longer packaged through a stage that is seen directly, but is packaged and collaborated with multimedia techniques in such a way. Audio visual products that are spread through cyberspace and social media *platforms* offer symbols of cultural industry products. The enjoyment that the audience gets is actually from a new product that has its own value. The audience no longer thinks and is proud because of their desire to watch the *Tarling concert stage* , but rather the symbol and *brand* of the concert which is considered to have prestigious and labeled values (Strinati, 2004: 69) . Classical music is considered to have details that make it different from one another and can evoke a sense of community individuality. This happened to *tarling music* at the beginning of its

emergence in the 1970-1980s, where *tarling* still limited itself to liberality because it still paid attention to standards, both in terms of production and consumption.

"*Tarling dangdut*" or "*Dangdut Cirebonan*", referring to Adorno's view, could be the will of capitalist agents who want to manipulate people's musical tastes. Seeing the huge market potential in culture, makes capitalist agents tempted to re-create a very profitable market with the community as a living asset while simultaneously suppressing its competitors, namely culture that acts as a filter for society against capitalist domination. *Tarling* music seems to be no longer valued as an intellectual work that can be enjoyed and studied, but becomes an industrial product that acts only as entertainment when tired and in free time. (Strinati: 2007).

Tarling's appearance is far from traditional, classical, or ancient music. *Tarling* music agents in Indramayu and Cirebon's north coast are now primarily using information technology to popularize *tarling*. *Tarling*'s popularity is, of course, influenced by the popularity of the *tarling* group and its singers. Music production is constantly changing as a result of digitalization and social media platforms. For performing *tarling* music, the venue in the form of a stage is no longer dominant. There is no longer any need to bother with preparing the stage as an entertainment arena, and *tarling* music can be produced, reproduced, and even consumed in a variety of ways. In addition to utilizing the digitalization process and social media platforms , *Tarling* music can be watched via live broadcasts on Instagram, Facebook and *Youtube* .

The performance of agents in the digitalization arena includes the production sub-arena, distribution sub-arena, and consumption sub-arena, that are all intrinsically tied to the old "classic" ecosystem and must be adapted to the new "modern" ecosystem. Where there is a transition from analog to digital performance. *Tarling*'s music ecosystem also preserves old agents with classical and modern periodization. The meeting point of classical and modern *tarling* cannot be eliminated because their relationships are still intertwined. Agents from different generations are equally connected in the arena, even if agents from modern *tarling* musicians appear to be dominant in the digital space. *Tarling* music ecosystem explains the existence and role of agents for their performance in the digitalization arena, as shown in the following scheme.
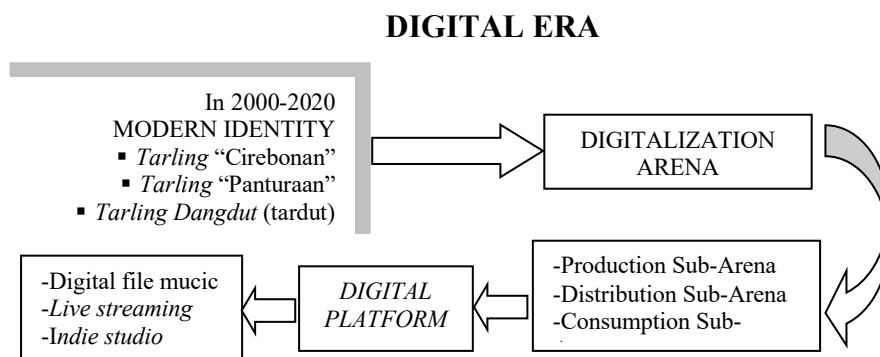
DIGITAL ERA

Figure 4. Scheme of *tarling music transformation*

The music ecosystem in the above schematic also shows that the sub-areas of production, distribution, and consumption have networks outside of their performance areas. For example, there are street *tarling* singers, classical *tarling* artists, newly emerging *tarling* music groups, new fans, publishers, a paid music agency, and a production house that frequently becomes a partner or business relationship with a music group. The presence of these agents in the digitalization arena has an impact on how traditional music is produced, transformed, and consumed. Regional characteristics (Indramayuan, Cirebonan, Panturaan) influence the way and performance of agents in the ecosystem as part of their ecosystem in the social space.

The process of production, distribution and consumption of *tarling music* which is done conventionally on a macro basis from a political economy perspective leads to excessive profit panning for the industry. And if viewed from Adorno's perspective, in the end, it only benefits those who play with capitalist principles. It is the market rulers who are dominant in many cultural industries, of course, in this case music is also one of the biggest parts. Technological developments also have a very significant impact on the music industry. The cheaper and easier it is for the recording and editing process, of course, is a decisive factor that now recording can be done anywhere, including the development which is quite extreme for *indie musicians* with the term "*bedroom musician* ", where they feel apart from limited funds, they also feel more comfortable to compose songs and carry out the recording and distribution process in private spaces such as rooms.

Media is an influential channel in the distribution of global culture which directly influences changes in people's lifestyles and makes people as consumers of a culture. If people have become consumers of a new culture, it is likely that there will be changes to the culture that exists in that society. This is reinforced

by the assumption that the media are often used as a tool for community change (Larasati, 2018: 109).

One of the *web* site-based features that can form a network and allow people to interact in a community is social media. On social media, people can carry out various forms of exchange, collaborate and get to know each other in the form of visual and audio-visual writing. Such as *Twitter,* Facebook*, Instagram, Youtube* and others. Social media provides an opportunity to interact more closely with consumers, can be a medium to form an *online community*. Social media can be part of an overall e-marketing strategy combined with other social media. (Puntoadi, 2011:21-31).
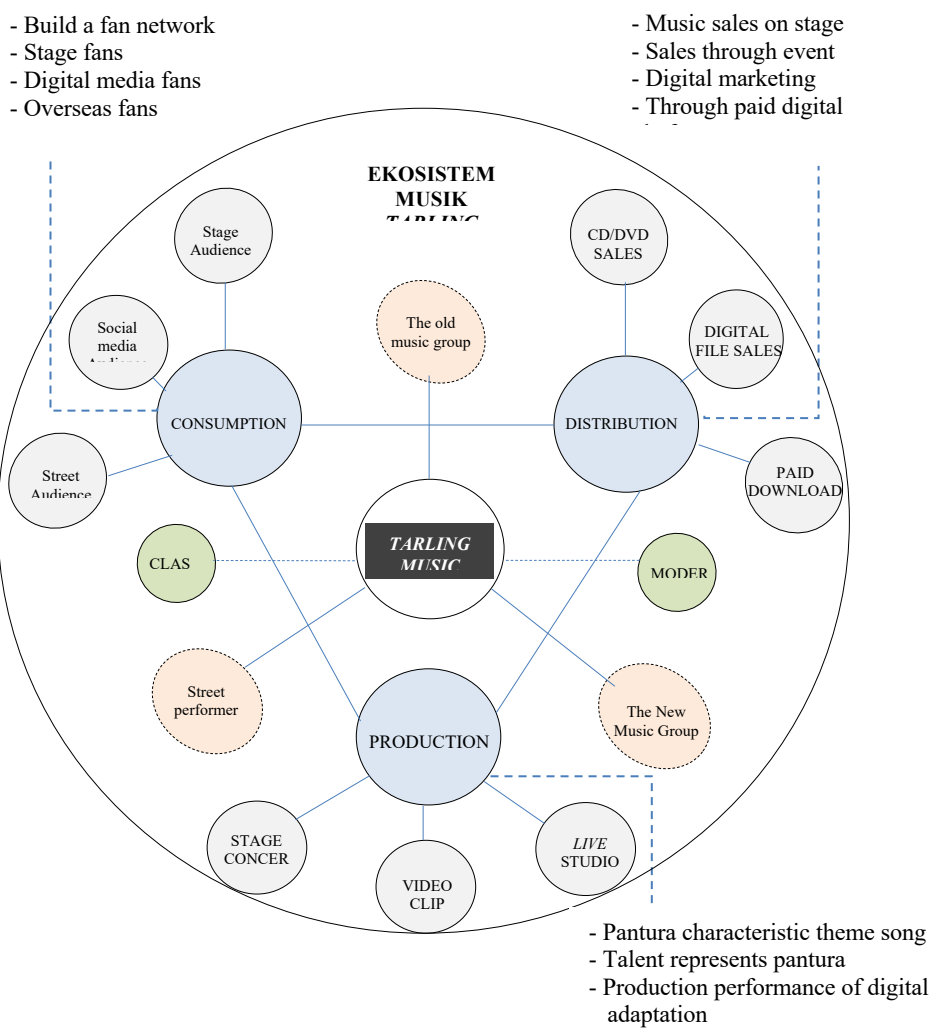

Figure 5. *Tarling* music ecosystem in digitalization arena

3.3. *Tarling* Music Ecosystem in Production Sub-Arena

The ecosystem in the production sub-area perceives how *tarling* music is produced, from its conception to its development process, and how it is influenced by technological advances that bring digital devices. The transition from analog to digital devices had an impact on the system and the workings of *tarling* music production. digitalization also resulted in a new habit of producing *tarling* music. The pre-production stage is the recording planning stage, throughout that all materials to be produced are determined. This stage typically includes song selection, instrument planning, and then the production process, which includes overdubbing and involves a number of people, including songwriters, musicians, technicians, and producers, all of whom contribute creatively. 2016 (Zagorski-Thomas).

Tarling music digitalisation is a challenge for them, as they produce songs by setting up their own production equipment and processing the songs to create digital music files. They are gradually adapting to how the digital music files they have created can be distributed and viewed by their fans, causing in financial gains and popularity. The practice of digitizing *tarling* music has an impact on the ecosystem of the production sub-arena, particularly the migration of contemporary recording practices from commercial facilities to smaller ones, as demonstrated by the independently carried out digitizing in mini studios.

The mini studio, as part of the *Tarling music ecosystem* , supports the idea that music production is becoming easier for a small community of artists, as well as the music group themselves. Each music group can simply work collaboratively from within itself to achieve a common goal of producing music creatively and independently. They can also work directly in the technology-based music distribution industry. Independent touring bands have the potential to change their habits by becoming successful small business owners.

Tarling 's music ecosystem in the production sub-arena cannot be separated from the aesthetic role of an independent producer. In fact, many of the producers of the *Tarling* music group are free to make many choices of individual creativity related to ideas and intrinsic values. Despite having to deal with large-scale music production, they eventually got used to simplify the way of production, which can be done through a mini studio. They even make their bedrooms or living rooms look like studios, equipped with production equipment such as computers/laptops, cameras and other devices connected to the internet.

The production process considers how the production results can be used as product materials that can be marketed via the internet-based digital space. As a result, most *tarling* music groups' distribution system goes through several technically distinct stages, including pre-production, production, and post-production. *Tarling*'s music production already relies on an independent production pattern that is carried out without involving the role of the producer

actor (agent) and management from the agency or outside party members of the *Tarling* group due to its position as an independent music industry.

When compared to the previous era, when recorded music had to be done through recording company agents such as major labels, the practice of recording independent music is presumed to be more convenient. The practice of digitizing is believed to make production work easier and certainly benefits the *Tarling* group's musicians because they don't have to spend so much money. The transformation process or distribution system for *Tarling*'s musical works becomes easier not only when producing recordings, but also because the music produced is in the form of digital files that can be converted into digital files with various file formats. These digital music files are used as raw materials or content to be distributed on digital platforms via existing social media. Because of the freedom to experiment with new creativity, technological advancements and the ease of production methods affect the stages of *tarling* music production. The creative process, which has been stifled by record labels, frequently leads musicians to choose independent paths as their platform for expressing their ideals through music.

It is difficult for music producers to adapt to a new ecosystem with the various changes that occur in the world of regional genre music. The presence of music digitalization is a choice that forces music producers to abandon the old ecosystem of producing *tarling* music. *Tarling* artists will never again be pursued by Capital City music producers who offer invitations to record in the studio for a fee of Rp. 5 million to Rp. 6 million rupiah. They also no longer discuss the high cost of producing a video clip, which can only be produced by a well-known production house, which can be calculated for a single album production of at least six to twelve songs. Not to mention the copyright issues that only record labels face. *Tarling* artists no longer have to return to the recording studio several times just to obtain a few copies of cassette tapes, which are then converted into Compact Discs (CDs).

The existence of production houses and live streaming services, for example, is the dominant party in the *Tarling* music ecosystem, which is also starting to feel the impact of the analog to digital transformation. Because their presence thrives in the digital era, the phenomenon of production houses cannot be separated from the *Tarling* music ecosystem. Content creators are spreading despite various constraints, but they are pressured to adapt to digital devices. In fact, they occasionally use their home as a mini-studio to create *tarling* music. They produce video recordings of every *tarling* music *event* organized by residents who hold celebrations such as weddings, even at social events such as school reunions, independence day celebrations, and regional birthday celebrations.

3.4. *Tarling* Ecosystem within the Distribution Sub-Arena

The ecosystem in music sub-distribution is how to transform *tarling* music digital files. Distribution is intertwined to how *tarling* music consumers listen to or obtain digital music materials. Digital music files can be viewed and accessed through portable devices and computers, making them more versatile because they can be easily transformed through devices and do not require physical storage space. The Internet has altered the traditional music industry's value chain. Converting music storage from cassettes to MP3s is part of the online digital music classification. Digital music files free record labels and distributors from traditional music distribution chains, allowing artists and fans to connect directly via websites and peer-to-peer technology. (Alves, 2004). Digital downloads have an impact on the overall music product, particularly independent singles (not albums) with a longer storage. The reason for this is that digital downloads are sold through separate channels. When "vinyl" single songs were in their heyday, they were frequently used to sell albums. Albums can be considered as a platform for earning money indirectly from single songs.

MP3 is a very popular audio format, the invention of this digital *file* has contributed greatly to the development of digital music available *online* . Although now various digital music formats are increasingly sophisticated, MP3 seems to have not been completely eroded. This is due to the fact that MP3 files can be directly played on a personal computer (PC) or portable digital music player, such as the Apple iPod, or converted to a Compact Disc (CD). Publishers who target international fans by distributing *tarling* music through paid music selling apps such as Spotify and Joox. Those who are Indonesian Migrant Workers (TKI) in general are willing to listen to music by downloading it on a paid app.

To meet the quality standards desired by publishers or online digital file music sales services, the song must be packaged in such a way through an editing process that produces good audio and visuals that are unique from the competition, so that they have an advantage and sell effectively in the market. How to proceed when audio-visual products or songs are published or marketed in the form of digital files that can frequently be played and downloaded as a reference for sharing to groups on social media platforms. When a digital file music product is uploaded to *Youtube*, it can gain thousands of subscribers and be monetized to generate rupiah or when the digital music *files* go to paid digital music sales services such as " *Sky Music* " and " *Joox* ", they can generate royalties.

The ecosystem in the distribution sub-area necessarily requires collaboration between music managers and paid digital music sales services. Dian Prima's management believes that it is critical to distribute digital music files targeting various market segments. Download subscriptions from paid applications

typically come from a small circle of upper-middle-class, educated, and professional people. Where they have their own culture of consuming digital music by preventing free downloads because it is considered risky. *Tarling* music managers learn a lot about song products with different market segments due to the way paid music service providers work. Creativity and innovation in digitalization practices are used to produce products that are suited to market tastes, such as making digital music files that differ from the tastes of the lower middle class, who are accustomed to free downloads via social media channels or *Youtube*.

Tarling music manager agents can now easily distribute the music they produce through various *online media* , either through social media, *streaming services* , or *web* pro *files* . The emergence of social networking sites such as *My Space* in the early 2000s was a sign that the digital era had penetrated the music ecosystem. *My Space* provides space for everyone to create a page containing their own profile including their own music. Continuing in 2006, *Reverbnation* specifically provides a meeting place for musicians who want to release their work with listeners. Through *Reverbnation* , musicians who have just released their work will have the opportunity to be heard more widely and have the opportunity to play at festivals without going through label intermediaries.

The era of digitalization is recognized by the *tarling manager as* providing many opportunities to do promotions for free without having to pay a lot of money. What is often an effective option is to promote through social media *platform channels* , to get many fans such as *fans* from Indonesian Migrant Workers (TKI) abroad. They sometimes become big *fans* and often order gigs when they return home, to hold family celebrations such as weddings, circumcisions and other thanksgiving events. The fanaticism of *tarling* music *fans* among Indonesian migrant workers such as Hong Kong, Taiwan, Korea and Abu Dhabi is felt to continue to take root, they actually have an influence on the development of *tarling* in their home regions. They make the *Youtube live concert* a means of communication with fellow Indonesian migrant workers and their families back home. Not a few of the fanatical *fans* because of their dependence on the Diva *Tarling* , are willing to dare to pay an advance to the *Tarling group* to order a gig when they return home and hold a celebration. *Youtube* is recognized as being able to capture the market share of overseas fans and rabid *fans* .

Another part of the ecosystem in the distribution sub-arena is the presence of content creators through *Youtube* . New *Youtubers who* are indeed hunting for content from *tarling music* have sprung up. They are tempted by the business opportunity to become a content producer to get the benefits of addsense. They came home from being TKI in Korea and then returned to their hometown to make a *video shooting production business* . For the *Tarling* music group , the presence of many video *streaming services is* considered a partner, who can take

advantage of each other and benefit each other. However, video *streaming* service providers are different from *Tarling music groups* , they do not have singers or music groups, although their way of working can be part of the work of a music group, especially when a music group requires video *streaming services for live* purposes during concerts on stage.

Exploration of the tarling music ecosystem can be seen from the type of music, studio, and stage concert arenas, music consumption habits, and material considerations used or involved in production, distribution and consumption, including the performance of agents in the digitalization arena. Mark Pedelty's notes emphasize the music ecosystem as well as talk about ethics in preserving the musical environment. So the meaning of music depends partly on context and material effects, not only on sexuality, identity, and power. Therefore ecomusicology becomes truly ecological (Pedelty, 2006:11) . How music is produced using digital devices, while still paying attention to aspects of aesthetic and ethical values. Simon Frith concludes, through *genres* experiencing music and musical relationships, in a way that unites aesthetics and ethics (Frith, 1996:95) .

Tarling music ecosystem in terms of production, distribution and consumption continues to change. However, this does not mean that other aspects of the ecosystem, such as the social and environmental environment where *Tarling music* was born, cannot be ignored. Characteristics of the northern coastal community (Pantura) Cirebon-Indramayu who tend to want to show the uniqueness of the region. By including cultural values in *tarling performances* from two regions, namely Cirebon and Indramayu, it reflects their identity. Identity also shows the community's ideology regarding cultural values, how they enjoy performances through the form or formation of the *tarling* itself which is structured and integral parts, for example seen from the lyrics of the song, the aesthetic value of *tarling* which reflects the locality (typical of the region) with culinary themes, family life, and the love story of men and women working abroad.

These characteristics reflect the value of locality, which affects the taste in consuming music. *Tarling* is not only enjoyed by the people of Cirebon and Indramyu. The Sundanese or Javanese people outside Cirebon-Indramayu who live around the Pantura such as Kuningan, Majalengka, Cirebon Indramayu and Brebes actually prefer Pantura *tarling* songs to Sundanese pop songs. The reason is because the *Tarling Dangdut* Pantura song has a fast rhythm and is more vibrant when compared to Sundanese pop songs, which mostly choose medium rhythms and slow tempos.

3.5. *Tarling* Ecosystem in the Consumption Sub-Arena

The arena of digitalization affects how audiences enjoy *tarling music* . The consumption sub-arena ecosystem makes fans no longer have to be present in front of singers and go up on stage to dance. They can now watch concerts of groups and singers *tarling* virtually (*online*) through social media *platforms (Youtube* , *Instagram* and Facebook). In addition, to release their longing for the singer who became their idol, *clients* and fanatical *fans* no longer meet face-to-face after the concert. Another new habit in the consumption sub-area is the interaction of musicians with the audience, which cannot be done directly, because virtual concerts are held at home or in a mini studio. *Tarling* musicians must get used to adapting to replace the audience in front of them with cameras and digital devices. The adaptation of virtual concerts is accompanied by technological developments to determine the most appropriate form of virtual performance interaction with each artist. With the same concept, the show can only be performed by singers and a limited number of music crew and audio-visual editors, but the show can be watched by the whole world at one time.

Through *live streaming* , they can interact directly *online by giving likes, comments* and *share links* , and can even easily greet the *tarling singer* by recording audio-visual messages that can be *uploaded* through the comments column or sent in the private message column. For the audience fanatics who are not satisfied with attending virtual concerts, they can interact directly with their idol *tarling singers through the audience community group* made by themselves. *Tarling* music audiences can adapt to new habits, namely enjoying *live streaming Tarling music* and changing their *nyawer* habit by sending their donations through the account number of their idol singer or *tarling group.* The ecosystem in the consumption sub-arena presents virtual concerts as an alternative option. The audience is free to choose the form of creativity from music that is increasingly developing through virtual concerts (Mbhele, 2020) . *Tarling* musicians can also adapt to perform *hybrid concerts* combined 'offline and *online* ', through the theme of gathering with fanatical *fans* on a limited basis. *Hybrid* concerts are an alternative to minimize the production budget outside of the presence of sponsors. Admittedly, the audience will feel different when attending a live concert or festival compared to a virtual concert.

Because it is done using digital devices, the audience's appreciation is also shown through social media *platform channels that are used as live streaming media* . Including *saweran* which is usually performed on stage now, of course, is very different. *Saweran* can be transferred through the official account number in Diana Sastra's name, or by *scanning the OVO barcode* listed throughout his performance. After the virtual concert is over, then the role of a manager is assisted by a *digital marketing* person who repackages the *raw material for*

tarling music in the form of digital music *files* to be re-distributed and

Figure 8.. Adaptation of digital devices in the sub-arena production
(Photo by: Khaerudin Imawan)

transformed in a chain through all social media *platform channels* , both official and personal accounts of singers, to then be accessible to the audience. more broadly. Digital *streaming* platforms are rapidly changing the way individuals consume digital content. This *stream* provides a new way for content producers to reach consumers and has become an important agent in various music industries (Benders, 2021).

Tarling music singer agents have their own way in the consumption sub-ecosystem. How do musicians take care of their consumers or fans?, one of which is through digital social media groups such as Facebook*, Instagram* and *Youtube*. Apart from accounts created by musician *Tarling* , there are also social media accounts created by admins for certain groups of *fans with the name fan club* . The *Tarling* musicians really take care of the *fans' wishes* , even when there are invitations to foreign countries such as Taiwan, Hong Kong and Korea to fill concerts in the context of social charities, they also don't hesitate to attend. Overseas *fan clubs are ready to facilitate their idol tarling musicians* , from making flyers, round-trip transportation ticket facilities, airport pick-ups, to hotels where they stay.

4. CONCLUSION

The study of the *tarling* music ecosystem reveals that there have been significant changes that have occurred historically, which have built the *tarling* music industry's performance chain. The *tarling* music digitalization arena introduces a new system that refers to the transition from analog (classical) device systems to digital (modern) methods of operation. The role of agents, specifically producers, managers, and singers, requires them to be adaptable and subject to the new ecosystem they face in terms of the work environment, as well as improving their performance in the production, distribution, and consumption sub-areas. The *tarling* music industry undergoes many transformations on a

regular basis, and as a result, agents must adapt to survive in their new ecosystem. *Tarling*'s music ecosystem bridges the performance of agents in the production sub-area by producing digital music files that are performed in the studio room independently or with the assistance of a production house. In the distribution sub-area, the *Tarling* music ecosystem enables agent managers to market digital music file products via digital platforms and various social media accounts. Meanwhile, the *Tarling* music ecosystem in the consumption sub-arena provides an effective and massive way for singers to build a fan network not only on stage but also through live streaming on social media platforms such as Instagram, Facebook, and *Youtube*.

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