

The Production Process for the Song “Detroit” by the Band *The Flins Tone* in the Independent Music Industry

Demas Labib Azzaki
Music Study Program, Faculty of Language and Arts, Universitas Negeri Surabaya

Article Details	ABSTRACT
<i>Article History</i> Received August 11, 2025 Revised October 23, 2025 Accepted July 6, 2026	The purpose of this study is to explain the process of creating and recording the song “Detroit” by the band <i>The Flins Tone</i>. This process will be discussed through an analysis of the production and recording processes, based on the theories of Arnold Schoenberg, Hepworth-Sawyer, and Golding. The research method used in this study is qualitative descriptive research through direct observation, structured interviews, and documentation. The data analysis techniques in this study include data collection, data reduction, data presentation, and conclusion. After data collection, they were validated through source and technique triangulation. This study consists of two parts: first, the creative production process, which includes pre-production for the song “Detroit”—involving the development of a conceptual outline and an understanding of each member’s role; <i>developing variations</i> by refining the existing ideas to serve as a final guide; and combining practical exercises with spontaneous studio rehearsals to foster communication and improvisation among members; followed by the recording process, which involved recording all stages in accordance with the theme of the song “Detroit,” and <i>post-production</i>, which refined the audio from the recorded material to prepare it for distribution.
<i>Keywords</i> Music Production Recording The Flins Tone Detroit	
	<i>This article is an open-access article licensed under CC BY-SA.</i> 
<i>Corresponding Author</i> Demas Labib Azzaki Music Study Program, Faculty of Language and Arts, Universitas Negeri Surabaya Building T14, 2nd Floor, Faculty of Language and Arts, Universitas Negeri Surabaya Email: demaslabib.21022@mhs.unesa.ac.id	

1. INTRODUCTION

In independent music creation, the production process aims to make a musical work ready for listening using recording technology. Every song produced—with a duration of 3–5 minutes—undergoes a very lengthy production process. This process begins with songwriting and continues through music production, ultimately allowing listeners to enjoy the song at any time. In music production, the range of ideas involved in creating a song is vast. This is because music production involves various departments—such as A&R, *arrangers*, *sound engineers*, and musicians—who contribute ideas at every stage. Consequently, the music becomes more objective when it is released to the public (Sawyer & Golding, 2011, p. 147).

The assertion that indie music represents a musician’s freedom of expression or creative freedom in producing a work is supported by Marshal (Pradnya, 2024), who notes that the “*Do It Yourself*” (D.I.Y.) ideology is crucial for musicians because it defines their musical identity, enabling them to create music independently. According to Fawaid (2022), the workflow of indie music begins with producing or recording songs and distributing them independently. It cannot be denied that today, indie musicians are producing significant work and competing with major labels in the Indonesian music industry. According to Sanjaya (2024:11), most indie band songs are recorded by small-scale indie record labels; however, *major* record labels, such as Universal Music Indonesia, are now also taking notice of indie groups.

In this regard, The Flins Tone is one of the local bands from Surabaya that has produced and released independent works capable of competing in the Indonesian music industry. The Flins Tone is a *pop-punk* band that originally consisted of four members: Kiky on vocals and guitar, Anton on lead guitar, Luluk on bass, and Mady on drums. They were initially named the Peggy Sue Band. In mid-2004, they changed their name to The Flins Tone. Over time, they also went through lineup changes; currently, The Flins Tone consists of Monzy on vocals, Ucup on vocals and bass, Rudy on guitar, and Bimo on drums. They also frequently perform their

songs at gigs and major events, particularly in Surabaya; their stage performances are equally captivating, delivered with such expressiveness that they energize audiences to sing along enthusiastically. According to Sari & Sudrajat (2019), the connection with the community base has led to the commodification of “indie” as a new cultural industry, with the concept of “indie”—defined as music that stands apart—serving as the primary symbol offered to the public.

The Flins Tone has released 47 tracks, including 1 single, 4 albums, and 6 EPs (extended plays). On their latest EP (extended play), one of the most-streamed songs is “Detroit,” released on June 23, 2023. During the recording process, they produced the track independently at Artefaks Studio in Surabaya. The recording of “Detroit” was particularly interesting because it was recorded manually, with the band playing the instruments. The recording process took quite a long time because they recorded three songs simultaneously. With “Detroit,” The Flins Tone has established a strategy to compete in the Indonesian music market, particularly within the independent music industry; this track has gained popularity and received positive feedback from music enthusiasts. The song has reached 2,400 views on YouTube and 22,000 listeners on *Spotify*. In the music video on their YouTube channel, they also collaborated with Surabaya-based Instagram influencer Dono Pradana. This was complemented by excellent recording quality and instruments that sounded more vibrant, thereby attracting significant attention from viewers and listeners. According to Habibi & Irwansyah (2020), this shift toward digital music consumption has prompted music producers to seek new ways of producing music—moving from analog to digital methods—and has shifted sales channels from traditional retail stores to digital marketplaces. Based on the background described above, the researcher is interested in conducting a more in-depth study of the production and distribution process of the song titled “Detroit” by the band The Flins Tone. It is hoped that this research can serve as a guide or reference for music enthusiasts who wish to enter the independent music industry, enabling them to create musical works independently while achieving higher quality and creativity, and to implement appropriate distribution processes. According to Syahbandi et al. (2019), understanding the process of music creation is crucial. It deserves special attention to gain a deep understanding of each composer's diverse musical creativity.

2. METHOD

A research design is a technical and strategic plan that outlines concrete and systematic steps for conducting a study, from defining the research problem to analyzing the data. This design specifies how a theoretical concept will be translated into a research process that can be carried out and evaluated. Research requires a methodology, which is essentially a scientific approach to collecting data in a more focused, consistent, and efficient manner, and to producing valid and accountable data. Research consists of systematic steps to address the research problem; systematicity is the key to research related to the scientific method—that is, a procedure characterized by order and thoroughness (Sarwono, 2006, p. 15). In this study, Sugiono (2013:9) employs a qualitative research method. According to qualitative research, it is a method grounded in postpositivist philosophy used to study the natural conditions of the research subject, where the researcher serves as the key instrument; data collection techniques involve triangulation (combination); data analysis is inductive/qualitative; and the results of qualitative research emphasize meaning over generalization. According to Iba and Wardana (2023:19), quantitative research methods tend to use an objective approach to measure results numerically. In contrast, qualitative methods focus on a more subjective and in-depth interpretation and understanding of phenomena. In this context, qualitative research presents data scientifically and factually, grounded in the actual conditions of the objects in the field. According to Agustini et al. (2023), the theoretical framework underpinning the research is the research problem, which aims to explore the meanings individuals hold, particularly regarding social and humanitarian issues.

Given the study's purpose and objectives, a descriptive qualitative research approach was employed to comprehensively describe, depict, analyze, explain, and address the phenomena observed in the field related to the research problem by thoroughly examining the events. The data were obtained from interviews, field notes, photographs, videos, and documentation used to address the issues observed in the field. According to Sahir (2022), qualitative research is a research activity focused on social phenomena and perceptions—not only the researcher's interpretations of these phenomena and facts but also the perceptions of the research subjects themselves. The author employed a descriptive qualitative research method because the resulting data are descriptive—that is, written data, oral accounts from informants, and direct observations. This study aims to describe the production process of the song “Detroit” by the band *The Flins Tone* within the independent music industry.

3. RESULT

This study aims to examine the production process of the song “Detroit” by the band The Flins Tone within the independent music industry. The research was conducted through interviews, direct observation, and field documentation to obtain empirical data regarding the song's recording process. The Flins Tone is a band from Surabaya that was formed in 2004. Originally named Peggy Sue Band, the initial lineup consisted

of Kiky (vocals/guitar), Anton (lead guitar), Luluk (bass), and Mady (drums). In mid-2004, the band's name was changed to The Flins Tone with a new lineup: Monzy (vocals), Ucup (vocals/bass), Rudy (guitar), and Bimo (drums). To date, they have released 47 works, including 1 single, 4 albums, and 6 EPs.

According to Kiki Monzy, the band was originally formed to perform at school arts festivals. Since Melodic Punk and Pop Punk were popular genres at the time, the band later pursued music professionally. The name The Flins Tone was inspired by the cartoon "The Flintstones," but was spelled differently due to time constraints and the band-naming trends of the era. The name is interpreted as a combination of the words "Flich" (beat) and "Tone" (note). The Flins Tone values family as the foundation of their music, as the band's journey began during their school days and has endured for two decades. Their vision is to have a positive impact on their community, listeners, and fellow musicians, while maintaining consistency in their work. Their mission is to expand the reach of their music, serve as a platform for music, and put Surabaya on the national and international music scene.

During the production of the album **Something That You Cannot Live Without (not even for a second)**, the song "Detroit" was created out of their desire to craft a track with a theme reminiscent of '90s and early 2000s songs. The song is an older track originally written by Rudy in 2015. In an interview, Kiki Monzy expressed her desire to evoke the "hype" of the '90s by reworking the song to make it more accessible to Gen Z and to raise awareness of the music from that era. According to Sunarto (2024:81), the modern era has brought significant changes to the development of music, leading to the creation of more diverse and dynamic works that reflect a deep process of adaptation to the social, cultural, and technological dynamics of the time. Therefore, they produced their latest album with a '90s theme and included the song "Detroit" among its tracks.

The Songwriting Process for "Detroit"

The process of creating the song "Detroit" by The Flins Tone began with an exploration of musical ideas drawn from the band members' personal experiences and social observations. The song's primary inspiration came from the dynamic yet challenging urban atmosphere, which was then translated into the lyrics and musical arrangement. In this initial stage, the band members held internal discussions to determine the musical direction, the song's mood, and the message they wanted to convey. Musically, "Detroit" has an alternative rock vibe with a touch of modern rock. The song's structure was developed through several stages. According to Yunus et al. (2020), the conceptual phase in the creative process is the initial step in defining the vision and mission to ensure that objectives are achieved from start to finish. According to Vivi et al. (2020), each musician in the performance has a task to fulfill with their respective musical instruments and improvises in accordance with their own inner emotional responses. Each player then presents their own unique variations while remaining united in a spirit of harmony. Thus, each player contributes through their own improvisation, moving between predetermined rhythmic sections and performing them in real time. The nature of this performance is highly rhythmic, dynamic, ethical, and aesthetic because each player fills a role that complements the others. According to Vivi et al. (2023), various distinctive characteristics emerge in an individual. Therefore, the creative process must be designed to be unique, engaging, innovative, and enjoyable. The complexity of these characteristics demands an individual's active involvement and creativity in the creative process, as both play a crucial role in supporting a person's holistic development.

Pre-Production Process

According to Rosyadi (2021), pre-production is one of the most overlooked stages, often extending into external and non-musical realms; it is a process that must be tailored to each artist and situation based on the desired end product. During pre-production at The Flins Tone, creative ideas emerge when Rudy (guitarist) creates a riff and guitar melody that serve as a guide for the material to be shared with the entire band. Then, each band member contributes their own references and *vibes*— to the material being developed by outlining the basic harmony, chord progressions, and initial rhythm, followed by the writing of lyrics. In the song "Detroit," the lyrics are based on Kiki Monzy's personal experiences during a particular phase of her life and her struggles with *mental health issues*. The concepts developed by each band member are collected and systematically refined to form the basis for the musical composition. According to Arnold, the pre-production stage is the process of building a harmonious musical form, based on the systematic development of one or more main ideas, to create unity, logic, and strong expression (Schoenberg, 1967, p. 2). According to Marshall (2014), indie labels typically sign contracts with bands whose albums they wish to release; however, indie labels never force the bands they represent to create works solely to meet market demands. In this case, the pre-production process for the song "Detroit" aims to organize, test, and refine the musical and lyrical components to produce a solid framework for the work that is ready for further development, as shown in the following figure:

[illegible]

Figure 1: Vocal Omission in the Song “Detroit”
Image documentation by Demas Labib Azzaki (2025)

Developing Variation

Developing Variation is a compositional technique in which a musical idea is continuously developed through interconnected variations, thereby forming a harmonious, dynamic, and structured composition. According to Schoenberg (1967:5), good music does not merely repeat a theme but creatively develops and varies it, so that each new section remains connected to the original idea. According to Lestari (2019), the methods and developments that occur cannot be determined by producers or other objective listeners; rather,

their opinions are based on feelings.

Figure 2: Variations in the Opening Melody on the Guitar and Bass
Image documentation by Demas Labib Azzaki (2025)

In the band The Flins, Tone applies this concept to the song “Detroit” by combining pre-existing compositions and varying the fills across several sections, while also differentiating the sound character of each instrument through guitar effects or amplifier experimentation. They also added dynamics that enhance the song’s expressiveness by incorporating several guitar riffs and melodies, structuring it to feel more emotional, and effectively conveying the feelings being experienced. As a result, the variations and dynamics in “Detroit” flow seamlessly and blend.

Combination of Practical Exercises

Combined practical exercises are a method for honing technical skills in creating musical works and for developing an understanding of song structure, form, and arrangement, which can be further refined. Based on an interview with Ando, the sound engineer for the song “*Detroit*,” the rehearsal process takes place live

in the studio using simple equipment, serving as a means of interaction among band members and an initial evaluation prior to the recording process, as illustrated in the following figure:



Figure 3: The Practical Exercise Combination Process Conducted Live at Nada Musika Studio in Surabaya

Image documentation by Kiki Monzy (2023)

Rehearsals were conducted collaboratively and dynamically, including jam sessions for musical exploration. Spontaneous interactions among the members generated new ideas, such as improvisations and changes to the arrangements. These rehearsal sessions are recorded and rearranged into more structured *guide tracks*. Arnold states that practical rehearsal is essential for improvisation that remains rooted in the main idea, in line with the principle of variational development (Schoenberg, 1967, p. 5). In addition to serving as a means of improvisation, practical rehearsal also functions as a process for strengthening musical skills. This aligns with Mornell's view (Vivi, 2023) that to achieve a high level of musical skill, one must spend time practicing and continuously honing one's abilities. (Pramuditya & Hananta, 2023) Also, explain that collaborative activities carried out without external interference can accelerate the production process of a work and can be conducted effectively and efficiently.

The Flins Tone jammed at the Nada Musika studio in Surabaya while evaluating songs to record as *demos*. In the song "*Detroit*," they blend 90s-era vibes with modern musical styles. The musical aesthetic they champion is shaped by mature expression and draws on a fusion of musicality, production techniques, and listener perception, as Sawyer and Golding (2011, p. 25) explain. According to Sujana and Kholid (2022), the concept of collaboration in music production is highly effective today, as it addresses the increasingly diverse demands of the music industry, with many musical innovations featuring fresh approaches emerging.

The Recording Process for the Song "Detroit"

The recording process for the song "*Detroit*" by The Flins Tone took place at two studios in Surabaya: Studio Nada Musika and Studio Artefaks. This was done because Studio Nada Musika has the appropriate space and equipment for recording drums. As explained by Kiki Monzy, the vocalist of The Flins Tone, on June 24, 2025, the drum recording session took place at Studio Nada Musika, utilizing the available space and equipment to meet the recording needs for the song "*Detroit*," as well as exploring the space and equipment to achieve the best possible recording results (Interview with Kiki Monzy, June 24, 2025). According to Halawa et al. (2024), the music creation process in the current era can leverage applications or software that support and facilitate creative processes—such as recording and composition—and can be integrated with digital devices, thereby simplifying the process.

Recording

The recording process began with drum recording, which took about one day. The goal was to find a sound character that matched the theme of the song that had been created. The drum set used was a complete SJC Custom Drum set, with a separate snare drum—a standard-sized 14.5 x 6 DW Craviotto Maple.

Based on an interview with Ando, the sound engineer for The Flins Tone, on June 26, 2025, the drum recording process took place at Nada Musika Studio using SJC Custom Drum kits and a DW Craviotto Maple snare drum. Each recording session lasted 4 hours, and the entire drum recording process was completed in one day. During the recording process, Bimo, the drummer for The Flins Tone, recorded his drum parts using only a metronome, as shown in the following image:



Figure 4: Drum Recording Process at Studio Nada Musika in Surabaya
Photography by Kiki Monzy (2023)

After completing the drum recording, the team continued with the guitar and bass recording sessions at Studio Artefaks in Surabaya. For the guitar recording on the song “*Detroit*,” the Direct method was used, which involves recording the sound directly from the sound source to the recording device without using microphones or an acoustic space. According to an interview with Ando, the band’s sound engineer, on June 26, 2025, the guitar recording was done using the Direct method with only one distortion pedal and additional software plugin effects. The guitar recording used several guitars, including a Squier Jaguar, a PRS Custom 24, and a Suhr.

The song “*Detroit*” was recorded with different pickups to create varied tonal characteristics and add detail, in line with the theme the band wanted to convey. The guitar and bass recording process took two days because finding the desired tonal character was quite complex and required a significant amount of time to find the right sound (Interview with Ando, June 26, 2025), as shown in the following figure:



Figure 5: Recording Process for Rhythm, Lead, and Bass Guitars at Artefaks Studio in Surabaya
Photography by Kiki Monzy (2023)

After the entire instrument recording process was completed, the vocal recording was conducted by Kiki Monzy, vocalist of The Flins Tone, at Artefaks Studio in Surabaya. The lyrics, written by Kiki Monzy, were inspired by personal experiences she was going through at the time—particularly regarding mental health issues—which later became the theme of the song “*Detroit*.” In an interview on June 24, 2025, Kiki Monzy explained that the lyrics were written based on life phases related to mental health issues she had experienced. However, the perspective used was second person, not first, as a form of reflection on her life journey. According to Fornia (2023), to achieve high audio quality, effective recording techniques include proper microphone selection and placement, optimal gain settings, signal management, and adequate noise reduction; all of these steps are essential for creating high-quality, satisfying audio productions.

During the recording process, standard equipment such as microphones, pop filters, stands, and headphones for listening to the *guide track* were used. According to Ando in an interview on June 26, 2025, the vocal recording process took a full day. This process involved exploring harmonies and vocal characteristics to match the song’s theme. Vocal recording takes quite a long time because the pop-punk genre requires more effort in vocal technique, especially to achieve the maximum *screaming* effect. The recording process is carried out thoroughly to explore vocal techniques such as harmony and song dynamics. A standard

condenser microphone is used, and the recorded material is processed and sorted. Suitable tracks are retained, while unsuitable ones are separated and discarded, as shown in the following image:



Figure 6: Recording Process for Lead Vocals at Artefaks Studio in Surabaya
Image documentation by Ghifari (2023)

Based on an interview with Ando on June 26, 2025, it was explained that the recording process for the song “*Detroit*” at Studio Artefaks in Surabaya utilized various hardware and software, including the Arturia Audiofuse Studio 4-Channel audio interface, Yamaha HS-5 speakers, ATH M20x headphones, and an Amplifire Bassman 800 Head Cabinet, as well as Avid Pro Tools 11 audio software. This recording process consistently utilizes software that has become standard at Artefaks Studio, along with hardware selected to meet the specific needs of the song being recorded.

Post-Production

At this stage, decisions are made regarding sound quality, dynamics, balance, and spatiality to create a listening experience that aligns with the artistic vision. Therefore, The Flins Tone applies the theoretical concepts of Hepworth-Sawyer & Golding by incorporating elements of dynamics and balance into its editing process, grounded in a clear conceptual framework. As explained by Ando, the sound engineer for the band The Flins Tone, in an interview on June 26, 2025, the most interesting aspect of the post-production process for the song “*Detroit*” was the *song chart*, which was neatly organized and conceptual—not haphazard or random (Interview with Ando, June 26, 2025). According to Karsten (2021), the music producer plays a decisive role in selecting the types of instrumental sounds to be used, the key, and the chord progression, and the songwriting process requires sensitivity to musical notation and the key to ensure they align with the singer’s voice.

During the editing process, Ando added various details to develop the theme in each section of the song, creating a smooth flow, a dynamic climax, and emotional depth—all of which contribute to the song’s overall structure. This is also supported by the vocal editing process, which enhances the song’s atmosphere—such as removing distracting vocals, applying effects like “ ”, panning the backing vocals to create a sense of spaciousness and grandeur, and doubling the vocals on the same track to produce a richer vocal texture. According to (R.M. Aditya Andriyanto et al., 2021), balancing is achieved by adjusting the volume levels on the mixer faders so that each instrument sounds proportionate in volume; in addition, *panning* is used to route the signal to the right or left side of the audio to create a more pronounced stereo effect. Ando, the sound engineer for the band The Flins Tone, also implemented this approach. According to an interview with Ando on June 26, 2025, the editing process adds dynamic nuance to the song by adjusting the Master Volume—for example, lowering the opening verse by 1 dB so the chorus sounds louder in the middle of the song. Guitar *panning* is then adjusted according to the song’s dynamic structure: 60% in the opening verse, 80% in the chorus, and 100% in the ending or outro. Additionally, the vocals were cleaned of distracting frequencies by removing specific sections and then reintegrating them into the main vocal track. The drum editing process did not use samples, as the desired sound had to remain organic without artificial additions. For the guitar recording, various plugins were used to explore sound characteristics that matched the song’s theme. During mixing, only common plugins such as EQ, Compressor, Reverb, Saturator, and Modulator are used. These plugins serve to blend all the tracks so they sound cohesive and harmonious (Interview with Ando, June 26, 2025), as shown in the following figure:



Figure 7: Post-Production Process on a DAW (Digital Audio Workstation)
Image documentation by Ghifari (2023)

Mastering is the final stage of music production, refining audio quality to ensure consistency, professionalism, and readiness for distribution across formats such as CD, streaming, and radio. According to Sawyer & Golding (2011:135), mastering bridges the creative process and consumption, ensuring the final product sounds optimal on various systems. In the song “*Detroit*,” the mastering process was carried out meticulously, including frequency-cutting on guitar, bass, vocals, and drums to prevent clashing. The song’s output was processed in WAV format at 24 bits, 48 kHz, and -8 dB LUFS, in accordance with the standards for the Pop Punk and Rock genres, which feature a flat dynamic range. According to Ando, the guitar was cut at 2500 kHz, the bass at 300 kHz, and the vocals at 3000–5000 kHz to produce a balanced and clear sound. Mastering was performed using standard software to achieve optimal results. The Flins Tone follows general music production theory but adds an exploratory touch that reflects each member’s unique character. The final result is a work that is technically, emotionally, and artistically strong.

4. CONCLUSION

The production process for the song “*Detroit*” by the band The Flins Tone took three months, totaling 14 working days, including 1–2 days for pre-production, 10 days for recording, and 1–2 days for mixing and mastering, to maximize the desired results. The production stages implemented by The Flins Tone include Pre-Production, Variation Development, Combination of Practical Exercises, Aesthetics, Recording, and Post-Production. All these steps are taken to meet artistic standards and maximize the quality of the work, ensuring it sounds harmonious to listeners and effectively conveys the essence of the song. The Flins Tone consistently applies this production process to every piece of their work. They pay close attention to the production process—from musical instruments and recording spaces to composition and dynamic details—resulting in a unique signature in each of their works.

This time-consuming recording process yields satisfying results for The Flins Tone. By understanding the details of sound, frequency, playing techniques, and the development of a harmonious arrangement, The Flins Tone adapts each song to the individual characters of its members. It blends them into a cohesive whole, producing a unique sound without clashing themes. Throughout the entire process, time was used very effectively, attracting the interest of new musicians who want to produce independent works using the same methods as The Flins Tone. As a result, The Flins Tone achieved optimal results in producing *the song “Detroit”* by utilizing independent production methods and compositional techniques within the music industry. According to Thomas and Frith (2012:9), web-based technologies and hybrid music strategies can have cultural, economic, and creative impacts on the music industry.

The process of independently producing musical works requires a more systematic approach to planning and creating digital mockups. Future research could develop this process with a more reflective and systematic approach, thereby enriching the creative process and the aesthetic framework of modern music. In today’s era, conventional production processes are increasingly being replaced by alternative production technologies. Further research could explore new technology-based production approaches as part of an aesthetic evaluation.

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AUTHOR'S BIOGRAPHY

	Demas Labib Azzaki  https://orcid.org/0009-0008-6501-7483 is an undergraduate music student in the Faculty of Languages and Arts, Surabaya State University. His research focuses on the production process <i>of the</i> song “<i>Detroit</i>” by the band The Flins Tone in the independent music industry. He can be contacted via email: demaslabib.21022@mhs.unesa.ac.id
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