



Daftar Pustaka

- Ardivianto, Yovi. (2015). Perkembangan Musik Rock di Kota Malang Tahun 1970-2000an: Kajian Globalisasi dan Eksistensi Sosial-Budaya. *Jurnal Kajian Wilayah*, Vol. 6, No. 1, 2015, Hal. 53-69.
- Aristanu, Yudi & Septina Alrianingrum. (2014). Kajian Identifikasi Mengenai Ragam Musik Rock Surabaya Tahun 1967-1980 beserta Dampak Perkembangan Musik Rock Surabaya Tahun 1967-1980. *Jurnal Pendidikan Sejarah*, Volume 2, No. 3, Oktober 2014, Hal. 499-506.
- Azali, Kathleen. (2016). Refleksi Pembahasan Aktivisme Pemuda dan Mahasiswa. Dalam Widjajanti Mulyono Santoso (Ed.), *Ilmu Sosial di Indonesia: Perkembangan dan Tantangan* (Hal. 121-138). Yogyakarta: Yayasan Obor Indonesia
- Bagaskara, Adam. (2017). Menegosiasi Otentisitas: Kancah Musik Independen Indonesia dalam Konteks Komodifikasi oleh Perusahaan Rokok. *Jurnal Sosiologi MASYARAKAT*, Vol. 22, No. 2, Juli 2017, Hal. 235-255.
- Barendregt, Bart & Wim van Zanten. (2002). Popular Music in Indonesia since 1998, in Particular Fusion, Indie and Islamic Music on Video Compact Discs and the Internet. *Yearbook for Traditional Music*, Vol. 34 (2002), Hal. 67-113.
- Baulch, Emma. (2003). Gesturing Elsewhere: The Identity Politics of Balinese Death/Thrash Metal Scene. *Popular Music*, Vol. 22, No. 2, Hal. 195-215.
- Beck, Ulrich, Wolfgang Bonss & Christoph Lau. (2003). The Theory of Reflexive Modernization: Problematic, Hypotheses and Research Programme. *Theory, Culture and Society*, Vol. 20 (2): 1-33.
- Bennett, Andy & Keith Kahn-Harris (Ed.). (2004). *After Subculture: Critical Studies in Contemporary Youth Culture*. London: Palgrave.



Bennett, Andy & Steve Waksman. (2014). *The SAGE Handbook of Popular Music*. California:

Sage Publication.

Bennett, Andy. (1999). Subcultures or Neo-Tribes? Rethinking the Relationship between

Youth, Style and Musical Taste. *Sociology* 33 (3): 599–618.

Bennett, Andy. (2002). Researching youth culture and popular music: a methodological

critique. *British Journal of Sociology* Vol. No. 53, Issue No. 3 (September 2002), Hal.

451–466.

Bennett, Andy. (2003). The Use of 'Insider' Knowledge in Ethnographic Research on

Contemporary Youth Music Scenes. Dalam Andy Bennett, Mark Cieslik, & Steven Miles

(Ed.), *Researching Youth* (Hal. 186-199). Hampshire: Palgrave Macmillan.

Bennett, Andy. (2011). The Post-Subcultural Turn: Some Reflections 10 years on. *Journal of*

Youth Studies, 14:5, 493-506.

Bennett, Andy. (2018). Conceptualizing the Relationship between Youth, Music and DIY

Careers: A Critical Overview. *Cultural Sociology* 2018, Vol. 12 (2), 140-155.

Blackman, Shane. (2005). *Youth Subcultural Theory: A Critical Engagement with the Concept, its Origins and Politics, from the Chicago School to Postmodernism*. *Journal of Youth*

Studies, 8:1, Hal. 1-20.

Blackman, Shane. (2014). Subculture theory: an historical and contemporary assessment of the

concept for understanding deviance. *Deviant Behavior*, 35 (6), Hal. 496-512.

Bodden, Michael. (2005). Rap in Indonesian Youth Music of the 1990s: "Globalization,"

"Outlaw Genres," and Social Protest. *Asian Music*, Vol. 36, No. 2 (Summer - Autumn,

2005), Hal. 1-26.

Bourdieu, Pierre & Loic Wacquant. (1992). *An Invitation to Reflexive Sociology*. Chicago:

University of Chicago Press.



Bourdieu, Pierre. (1977). *Outline of a Theory of Practice*. Cambridge: Cambridge University

Press.

Bourdieu, Pierre. (1984). *Distinction: A Social Critique of the Judgement of Taste*. London:

Routledge.

Bourdieu, Pierre. (1986). The Forms of Capital. Dalam Richardson, J., *Handbook of Theory*

and Research for the Sociology of Education (Hal. 241-258). Westport, CT: Greenwood.

Bourdieu, Pierre. (1990a). *In Other Words: Essay Towards a Reflexive Sociology*. California:

Stanford University Press.

Bourdieu, Pierre. (1990b). *The Logic of Practice*. Cambridge: Polity.

Bourdieu, Pierre. (1993). *The Field of Cultural Production*. New York City: Columbia

University Press.

Bourdieu, Pierre. (2000). *Pascalian Meditations*. Stanford: Stanford University Press.

Creswell, John W. (2013). *Research Design: Qualitative, Quantitative, and Mixed Methods*

Approaches. California: Sage Publications.

Deer, Cecile. (2008). Doxa. Dalam Michael Grenfell (Ed.), *Pierre Bourdieu Key Concepts*

(Hal.119-130). Stocksfield: Acumen.

Drijver & Hitters. (2017). The Business of DIY. Characteristics, Motives and Ideologies of

Micro Independent Record Labels. *Cadernos de Arte e Antropologia*, Vol. 5, No. 1/2017,

Hal. 17-35.

Dummond, John D. (1990). The Characteristics of Amateur and Professional. *International*

Journal of Music Education, 1990, Vol. 15, Hal. 3-8.

Ekeroth, Daniel. (2008). *Swedish Death Metal*. New York: Bazillion Points.

Farrugia, David. (2013). The Reflexive Subject: Towards a theory of reflexivity as practical



intelligibility. *Current Sociology*, 61 (3), 283-300.

Ferreira, Vitor Sergio. (2016). Aesthetics of Youth Scenes: From Arts of Resistance to Arts of

Existence. *YOUNG*, 24(1), 66-81.

Furlong, Andy & Fred Cartmel. (2006). *Young People and Social Change*. Berkshire: Open

University Press.

Geertz, Clifford. (1973). Thick Description: Toward an Interpretive Theory of Culture.

Dalam Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (Hal. 3-30). New York: Basic Books, Inc.

Gelder, Ken & Sarah Thornton. (1997). *The Subcultures Reader*. London: Routledge.

Gerke, Solvay. (2000). Global Lifestyle under Local Conditions: the New Indonesian Middle Class. Dalam Chua Beng-Huat (Ed.), *Consumption in Asia: Lifestyle and Identities* (Hal. 135-158). London: Routledge.

Hall, Stuart & Tony Jefferson (Eds.). (1976). *Resistance Through Rituals: Youth subcultures in post-war Britain*. London: Routledge.

Hebdige, Dick. (1979). *Subculture: The Meaning of Style*. London: Routledge.

Hodkinson, Paul. (2002). *Goth: Identity, Style and Subculture*. Oxford: Berg.

Hodkinson, Paul. (2005). ‘Insider Research’ in the Study of Youth Culture. *Journal of Youth Studies* Vol. 8, No. 2, Juni 2005, Hal. 131-149.

Hutabarat, Felicia & Iman Rahman Anggawiria Kusumah. (2015). Market Development Using Community Shared Values: The Story of Burgerkill. Dalam Toni-Matti Karjalainen & Kimi Karki (Ed.), *Modern Heavy Metal: Markets, Practices, and Cultures* (Hal. 532-543). Helsinki: Aalto University School of Business.

James, Kieran & Rex John Walsch. (2015). Economics and Applied Ethics within the Indonesian Death Metal Community. *Musicology Australia*, 37:1, 28-46, DOI:



James, Kieran & Rex John Walsch. (2018). Islamic Religion and Death Metal Music in Indonesia. *Journal of Popular Music Studies*, Vol. 30, No. 3, Hal. 129-152.

Jones, Steven. (2016). *Tapes, Transgression and Mundanity: the participatory engenderment of death metal and grindcore* (Tesis Master). University of Turku, Finlandia.

Kahn-Harris, Keith. (2000). ‘Roots?’: the relationship between the global and the local within the Extreme Metal scene. *Popular Music* (2000), Volume 19/1, Hal. 13-30.

Kahn-Harris, Keith. (2007). *Extreme Metal Music and Culture on the Edge*. Oxford: Berg.

Martin-Iverson, Sean. (2011). *The Politics of Cultural Production in the DIY Hardcore Scene in Bandung, Indonesia* (Disertasi Doktoral). University of Western Australia, Australia.

Martin-Iverson, Sean. (2014). Bandung Lautan Hardcore territorialisation and deterritorialisation in Indonesian Hardcore Punk Scene. *Inter-Asia Cultural Studies*, 15:4, 532-552.

Marvasti, Amir B. (2004). *Qualitative Research in Sociology: An Introduction*. California: Sage Publications.

Moore, Ryan. (2009). The Unmaking of English Working Class: Deindustrialization, Reification and the Origins of Heavy Metal. Dalam Gerd Bayer (Ed.), *Heavy Metal Music in Britain* (Hal. 143-160). Farnham: Ashgate Publishing.

Muggleton, David. (2000). *Inside Subculture: Postmodern Meaning of Style*. Oxford: Berg.

Narendra, Yuka Dian. (2012). “Setan” bukan “Satan”: Menginterpretasikan “Satan” dalam Black Metal dan Death Metal Indonesia. Dalam *Proceeding the 4th International Conference on Indonesian Studies: “Unity, Diversity, and Future”*, 987-1002.

Pusat Data dan Analisa Tempo. (2019). *Generasi Classic Rock: Mengulas Musik Rock 70-an*. Jakarta: Tempo Publishing.



Rowe, Paula. (2015). *Becoming and Being Metalhead: Exploring the significance of heavy metal music and culture for youth identities and aspiration biographies* (Disertasi Doktoral). University of South Australia, Australia.

Sasongko, A. Tjahjo & Nug Katjasungkana. (1991). Pasang Surut Musik Rock. *Prisma, No. 10, Oktober 1991*, Hal. 47-66.

Shiraishi, Saya Sasaki. (2001). *Pahlawan-Pahlawan Belia: Keluarga Indonesia dalam Politik*. Jakarta: Kepustakaan Populer Gramedia.

Straw, Will. (1991). Systems of articulation, logics of change: Communities and scenes in popular music. *Cultural Studies, 5:3*, 368-388.

Sutopo, Oki Rahadianto & Pam Nilan. (2018). The Constrained Position of Young Musicians in the Yogyakarta Jazz Community. *Asian Music, Volume 49, Number 1, Winter/Spring 2018*, Hal. 34-57.

Sutopo, Oki Rahadianto, Gregorius Ragil Wibawanto & Agustinus Aryo Lukisworo. (2020). Melampaui Subkultur/Post-Subkultur: Musisi sebagai Jalan Hidup Kaum Muda. *Jurnal Studi Pemuda. Volume 9, No. 1*, Tahun 2020, Hal. 1-12.

Sutopo, Oki Rahadianto, Pam Nilan & Steven Threadgold. (2017). Keep the hope alive: young Indonesian musicians' views of the future. *Journal of Youth Studies, 20:5*, Hal. 549-564.

Sutopo, Oki Rahadianto, Steven Threadgold, & Pam Nilan. (2017). Young Indonesian Musicians, Strategic Social Capital, Reflexivity, and Timing. *Sociological Research Online, Vol. 22(3)*, Hal. 186 –203.

Sutopo, Oki Rahadianto. (2010). *Dinamika Kekuasaan dalam Komunitas Jazz Yogyakarta 2002-2010* (Tesis Master). Universitas Indonesia, Indonesia.

Sutopo, Oki Rahadianto. (2011). Masih Ada Alternatif Lain: Musisi Jazz sebagai Jalan Hidup Pemuda. Dalam M. Najib Azca, Subando Agus Margono & Lalu Wildan (Ed.), *Pemuda*



YouSure UGM.

Sutopo, Oki Rahadiano. (2013). Hidup adalah Perjuangan: Strategi Pemuda Yogyakarta dalam Transisi dari Dunia Pendidikan ke Dunia Pekerjaan. *Jurnal Sosiologi MASYARAKAT*, Vol. 18, No. 2, Juli 2013: 161-179.

Sutopo, Oki Rahadiano. (2016). *Young Indonesian Musician: Making the Transition to Adulthood through Entrepreneurial Activities and Mobility* (Disertasi Doktoral). University of Newcastle, Australia.

Swartz, David. (1998). *Culture and Power: The Sociology of Pierre Bourdieu*. Chicago: The Chicago University Press.

Sweetman, Paul. (2003). Twenty-first century dis-ease? Habitual reflexivity or the reflexive habitus. *The Sociological Review*, Vol. 51, Issue 4, Hal: 528-549.

Thornton, Sarah. (1995). *Club Cultures: Music, Media and Subcultural Capital*. Cambridge: Polity Press.

Threadgold, Steven & Pam Nilan. (2009). Reflexivity of Contemporary Youth, Risk and Cultural Capital. *Current Sociology* Vol. 57, No. 1, Hal. 47-68.

Threadgold, Steven. (2018a). Bourdieu is Not a Determinist: Illusio, Aspiration, Reflexivity and Affect. Dalam Garth Stahl, dkk (Ed.), *International Perspectives on Theorizing Aspirations Applying Bourdieu's Tools* (Hal. 36-50). London: Bloomsbury.

Threadgold, Steven. (2018b). Creativity, Precarity, and Illusio: DIY Cultures and ‘Choosing Poverty’. *Cultural Sociology 2018*, Vol. 12(2), 156-173.

Wallach, Jeremy & Alexandra Levine. (2011). ‘I want you to support local metal’: A theory of metal formation. *Popular Music History*, 6.1/6.2, 116-134.

Wallach, Jeremy. (2005). Underground Rock Music and Democratization in Indonesia. *World*



Wallach, Jeremy. (2008). *Modern Noise, Fluid Genres: Popular Music in Indonesia 1997-2001*. Wisconsin: The University of Wisconsin Press.

Walser, Robert. (1993). *Running with The Devil: Power, Gender, and Madness in Heavy Metal Music*. Middletown: Wesleyan University Press.

Weinstein, Deena. (2000). *Heavy Metal: The Music and It's Culture*. Massachusetts: Da Capo Press.

Weinstein, Deena. (2011). Reflection on Metal Studies. Dalam Andy R. Brown, dkk (Ed.), *Global Metal Music and Culture: Current Direction in Metal Studies* (Hal. 22-34). London: Routledge.

Wyn, Johanna & Rob White (1997). *Rethinking Youth*. Crows Nest: Allen & Unwin.

Zine:

Human Waste, Edisi 3 ½, 2002.

Warhead, Edisi 2, Juni 2003.

Media Online:

Biografi Rolland Band. Dikutip dari <https://www.last.fm/music/Rolland+Band/+wiki>. Diakses pada Agustus 2019.

Kisruh konser Metallica 10 April 1993, setelah itu konser metal dilarang. Dikutip dari <https://www.republika.co.id/berita/selarung/suluh/16/08/01/ob6v4s322-label-haram-musik-metal-di-indonesia>. Diakses pada Agustus 2019.

Sejarah Panjang Masuknya Musik Metal ke Jakarta, Mulai dari Apotek hingga Pub! Dikutip dari <https://hai.grid.id/read/07606925/sejarah-panjang-masuknya-musik-metal-ke->



Toko Kotamas pun Tak Tersisa Jejaknya. Dikutip dari <http://jogja.tribunnews.com/2014/02/20/toko-kotamas-pun-tak-tersisa-jejaknya>. Diakses pada Agustus 2019.

Blog:

Label Rekaman Metal di Indonesia. Dikutip dari <https://www.metal-archives.com/label/country/c/ID>. Diakses pada Agustus 2019.

Profil Death Vomit. Dikutip dari <https://indonesianmetal.com/death-vomit/>. Diakses pada Agustus 2019.

Upcoming Event Press Release (Locstock 2009). Dikutip dari <http://dayagagasdunia.blogspot.com/2009/11/upcoming-event-press-release.html?m=0>. Diakses pada Agustus 2019.