

Analysis of Moral Rights and Economic Rights of Songwriters in Cases of Unauthorized Use of Songs

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Abstract. *This study aims to analyze the legal liability for violations of moral and economic rights of songwriters from the perspective of intellectual property law and civil law in Indonesia. Copyright infringements of songs—such as unauthorized use, reproduction, and omission of the songwriter’s name—still frequently occur across various social media platforms, entertainment venues, and commercial activities. This research employs a normative juridical (doctrinal) method with a statutory approach and a case approach. The data sources consist of primary legal materials (Law No. 28 of 2014 on Copyright and the Indonesian Civil Code), secondary legal materials (literature, journals, and court decisions), and tertiary legal materials. The findings indicate that song copyright infringement can be categorized as an unlawful act (onrechtmatige daad) under Article 1365 of the Indonesian Civil Code, which gives rise to obligations for compensation, cessation of infringement, and restoration of the songwriter’s reputation. In its enforcement, the Directorate General of Intellectual Property (DJKI) and Collective Management Organizations (LMK) play crucial roles in protecting economic rights and resolving disputes through mediation or civil litigation in the Commercial Court. Thus, this study affirms that intellectual property law and civil law have a synergistic relationship, both serving to provide legal protection, certainty, and justice (rechtszekerheid, gerechtigheid, en doelmatigheid) for songwriters in Indonesia.*

Keywords: *Copyright; Intellectual; Moral; Property; Song.*

1. INTRODUCTION

The development of information and communication technology in the digital age has had a significant impact on the way humans create, distribute, and enjoy creative works, including music and songs (Harimurti, 2023; Nasution et al., 2025; Wijaya & Rahaditya, 2024). In Indonesia, easy digital access has given rise to a growing phenomenon of copyright infringement, particularly in the form of unauthorized use of songs in various media, such as social media, digital platforms, cafes, restaurants, advertisements, and public events (Tambunan & Silahahi, 2025; Wulandari, 2024). Many parties use other people’s musical works without regard for the rights of the creator, both moral and economic rights, under the pretext of ease of access or ignorance of applicable laws (Subekti & Niswah, 2024). This phenomenon demonstrates the public’s weak legal

awareness of the importance of respecting intellectual property rights (IPR) as part of protecting human creations that have economic and artistic value.

Copyright is a branch of intellectual property law that provides protection for works in the fields of art, literature, and science, including songs and music (Dinu, 2024; Ghosh et al., 2024; Rahmatian, 2024; Yusuf et al., 2024). Copyright protection is regulated in Law No. 28 of 2014 concerning Copyright, which stipulates that creators have two main types of rights, namely moral rights and economic rights (Arjana & Kurniawan, 2024; Kristanti et al., 2025; Putri et al., 2024; Seran et al., 2024). Moral rights are permanently attached to the creator and include the right to have their name mentioned and the right to maintain the integrity of their creation from distortion or modification without permission. Meanwhile, economic rights give the creator the authority to obtain financial benefits from their creation, including the right to reproduce, distribute, display, and publish the work. Therefore, any use of a song without permission, whether for commercial or noncommercial purposes, constitutes a violation of the creator's moral and economic rights.

Copyright infringement of songs in Indonesia not only causes economic losses for creators, but also damages their moral values and reputation as owners of the work. In many cases, songs used without permission are altered or edited without the creator's consent, and sometimes without even crediting the original songwriter. This clearly violates Article 5 of the Copyright Law, which states that moral rights cannot be waived or transferred while the creator is still alive (Japar et al., 2025). In addition, the unauthorized use of songs also violates Article 9 paragraph (1), which regulates the economic rights of creators over the reproduction and publication of their work. Thus, copyright infringement is not only economically damaging, but also a violation of human rights in terms of the recognition of an individual's intellectual work.

In the context of civil law, copyright infringement can be categorized as an unlawful act (*onrechtmatige daad*) as stipulated in Article 1365 of the Civil Code (KUHPerdata) (Sugianto, 2021). The article states that "any act that violates the law and causes harm to others obligates the person who caused the harm to compensate for the harm." This means that a person or legal entity that uses a song without the creator's permission can be held civilly liable for the harm caused. This civil lawsuit mechanism provides a legal avenue for creators to seek compensation and restore their rights. Thus, civil law serves not only as an instrument for recovering losses, but also as a means of enforcing justice for songwriters.

In addition to the provisions of Article 1365 of the Civil Code, civil liability for copyright infringement may also refer to Articles 1366 and 1367 of the Civil Code, which regulate liability for negligence and the liability of parties who employ others. This is relevant, for example, in cases of unauthorized use of songs by broadcasting institutions, entertainment venues, or advertising companies involving employees or third parties. In such contexts, legal liability is not only imposed on the individual perpetrator, but also on the legal entity that benefits from the infringement. Therefore, the application of civil law in copyright cases plays an important role in upholding the principles of accountability and fairness in the realm of intellectual property.

Effective legal protection of song copyright requires a balance between the interests of creators and the public interest. Intellectual property law serves to provide incentives for

creators to continue producing new works, while civil law provides mechanisms for dispute resolution and restoration of rights in the event of infringement. In practice, copyright disputes can be resolved through mediation, arbitration, or litigation in commercial courts as stipulated in Articles 95-96 of Law Number 28 of 2014. However, the effectiveness of law enforcement is often hampered by factors such as a lack of public legal awareness, weak evidence of copyright ownership, and the suboptimal role of collective management organizations in monitoring the use of songs in the public domain.

From the perspective of law enforcement, there remains a gap between legal norms and actual practice in the field. Many cases of song copyright infringement do not proceed to legal action, as they are often considered minor violations or because the creators are reluctant to pursue court proceedings. This situation reflects that legal protection for copyright has not yet provided a sufficient deterrent effect for offenders. In fact, within the context of a state governed by law, firm implementation and enforcement of the law serve as a concrete manifestation of respect for intellectual works. Therefore, strengthening the aspects of civil law and intellectual property law is essential as the foundation for comprehensive protection for songwriters.

Based on the above explanation, research on "Analysis of Moral Rights and Economic Rights of Songwriters in Cases of Unauthorized Use of Songs" is crucial to conduct. This study is expected to provide a theoretical contribution to the development of legal science—particularly in the fields of intellectual property law and civil law—as well as offer practical solutions for resolving copyright infringement disputes in Indonesia. Furthermore, the results of this research are expected to strengthen public legal awareness, enhance protection of the moral and economic rights of creators, and reinforce a fair and equitable law enforcement system for all parties involved in the national music industry. This study seeks to answer several main research questions, namely:

1. What are the forms of violation of moral and economic rights of songwriters in cases of unauthorized song use?
2. How does intellectual property law analyze such violations?
3. What is the scope of civil liability in cases of song copyright infringement?

2. RESEARCH METHODS

This study employs a normative juridical research method, also known as doctrinal research, which focuses on the study of written positive legal norms and the applicable legal principles (Suteki, 2018). This approach does not examine social behavior but rather studies the law in the sense of *law in books* through interpretation of statutory regulations and legal doctrines. The purpose of this research is to examine and analyze the legal protection of songwriters' moral rights and economic rights based on Law No. 28 of 2014 on Copyright, as well as to review civil liability for such violations with reference to Article 1365 of the Indonesian Civil Code concerning *onrechtmatige daad* (unlawful acts). Through this method, the researcher seeks to identify the normative foundations that serve as the basis for the enforcement of intellectual property law in Indonesia.

The approaches used in this research are the statutory approach and the case approach. The statutory approach is employed to examine the consistency and application of legal norms within various regulatory instruments, such as the Copyright Law, the Civil Code, and their implementing regulations. Meanwhile, the case approach is used to analyze the *ratio decidendi* (the legal reasoning of judges) in court decisions related to song copyright infringements, in order to understand how legal norms are concretely applied. Through the combination of these two approaches, this research is not only normative in nature but also oriented toward legal reality, reflecting how the law operates in judicial practice.

The sources of legal materials used in this study consist of primary, secondary, and tertiary legal materials. Primary legal materials include statutory regulations such as Law No. 28 of 2014 on Copyright and the Indonesian Civil Code (*KUHPerdata*) as the *lex generalis* in civil dispute resolution. Secondary legal materials comprise academic literature, legal journals, scholarly opinions (*doctrines*), and relevant court decisions. Tertiary legal materials include legal dictionaries and legal encyclopedias, which serve to clarify technical legal terms. The data obtained are analyzed qualitatively and descriptively using a deductive method, starting from general legal norms toward the analysis of specific cases (from general to specific). Through this technique, the study seeks to emphasize the relationship between intellectual property law norms and the principles of civil liability in the context of song copyright infringement in Indonesia.

3. RESULTS AND DISCUSSION

3.1. Forms and Characteristics of Violations of Moral Rights and Economic Rights of Songwriters

Copyright, as a part of intellectual property rights, provides legal protection for creative works in the fields of science, art, and literature, including musical and song compositions (Edyson & Rafi, 2024; Farida & Hasanah, 2025; Masola et al., 2025; Ramadhani & Sugianto, 2025). This protection encompasses two main aspects, namely moral rights and economic rights, as stipulated in Law No. 28 of 2014 on Copyright. Both rights are inherent to the creator as a legal subject and cannot be disregarded by any other party. However, in practice, violations of these rights still frequently occur in Indonesia, whether intentional or unintentional, due to the low level of public legal awareness and the ease of digital access that allows songs to be freely distributed across various platforms.

Moral rights are permanently attached to the creator and cannot be transferred as long as the creator is still alive. These rights reflect the personal relationship between the creator and their creation (*intuitu personae*) (Sierrad, 2022). According to Article 5 of the Copyright Law, moral rights include the right to have the creator's name remain attached to their work, the right to use a pseudonym, the right to modify the work according to the creator's wishes, and the right to maintain the integrity of the work so that it is not subjected to distortion, mutilation, or modification that would harm the creator's honor or reputation (Mailangkay, 2017). Therefore, moral rights are not merely of economic value but also possess ethical and reputational dimensions that relate to the creator's identity. A violation of moral rights thus constitutes an infringement upon a person's intellectual dignity and honor.

One of the most common forms of moral rights violations is the omission or alteration of the creator's name (*failure to attribute*) (Kumbara et al., 2024; Pamungkas & Djulaeka, 2019). Many songs circulating on the internet or social media are re-uploaded without crediting the original creator, and in some cases, the creator's name is even replaced with another person's name as if it were their own work. This act clearly violates Article 5 paragraph (1)(a) of the Copyright Law, which guarantees the creator's right to have their name attached to their work. In the context of civil law, such an act can be classified as an *onrechtmatige daad* or unlawful act, as it harms the creator's reputation and honor. Furthermore, this practice can also be categorized as a form of plagiarism, which not only breaches academic ethics but also carries legal consequences, including the obligation to provide compensation and to cease the unauthorized use of the work.

In addition, violations of moral rights also occur when a musical work is altered, cut, or modified without the creator's permission (*unauthorized modification*) (Lubis & Elviyanti, 2022; Yoja et al., 2024). For example, this occurs in the creation of advertising jingles, song remixes, or rearrangements made without the original creator's consent. Such actions can cause moral harm by altering the meaning or message contained in the work. According to Article 5 paragraph (1)(e) of the Copyright Law, the creator has the right to defend their work against any form of distortion, mutilation, or other modifications that may harm their honor. Therefore, any alteration made without permission even if it is non-commercial can still be considered a violation of moral rights, as it undermines the integrity of the work and violates the principle of respect for authorship.

In contrast to moral rights, economic rights are directly related to the creator's financial interests in the utilization of their work. According to Article 9 of the Copyright Law, the creator holds the exclusive right to publish, reproduce, distribute, perform, rent, or adapt their work for the purpose of obtaining economic benefits (Hafiz et al., 2021; Lamentik, 2018; Yaman et al., 2024). A violation of economic rights occurs when another party uses a song without the creator's permission or without providing proper compensation. In practice, forms of economic rights violations include unauthorized use, reproduction, distribution, and uncompensated public performance. All of these forms of infringement have the potential to cause material loss to the creator, as they prevent the creator from obtaining the economic benefits derived from their work.

The unauthorized use of songs is the most common form of economic rights infringement (Aprilianty & Lie, 2025; Nihayati et al., 2025; Tambunan & Silahahi, 2025; Utama & Hanifah, 2025). For example, when a café, restaurant, or public event organizer plays songs to attract customers without paying royalties to the creator through a collective management organization, such practice violates the principle of exclusive rights granted by law to the creator. According to Article 87 of the Copyright Law, any party using another person's copyrighted work for commercial purposes is required to obtain permission and provide fair compensation. In the context of civil law, such an act may be subject to a lawsuit based on tort liability or liability for an unlawful act as stipulated in Article 1365 of the Indonesian Civil Code, which affirms the obligation of the offender to compensate for losses arising from their actions.

In addition to unauthorized use, violations of economic rights may also occur through unauthorized reproduction and distribution, such as the duplication of songs in the form of CDs, DVDs, or digital files without the creator's permission (Hasibuan, 2022; Zuhdi, 2025). In the digital era, such violations have become increasingly widespread through

illegal download sites, streaming platforms, and social media, which enable unlimited distribution of works. Although seemingly trivial, these actions cause creators to lose potential royalties that they are legally entitled to receive. Legally, this practice violates Article 9 paragraph (1)(a) and (d) of the Copyright Law, which grants creators exclusive rights to reproduce and distribute their works. Therefore, unauthorized reproduction may be considered a form of copyright infringement, carrying both civil and criminal consequences.

Thus, violations of the moral and economic rights of songwriters have distinct yet interrelated characteristics. Moral rights violations are non-pecuniary, meaning they do not directly concern financial loss but rather the creator's honor and reputation. In contrast, economic rights violations involve pecuniary loss, as they cause actual financial harm to the creator. Both forms of violation are legally and ethically detrimental and may be subject to legal action based on the principle of *restitutio in integrum* in civil law—restoring the original condition through compensation and cessation of the infringement. Therefore, understanding the forms and characteristics of these violations is essential as a foundation for enforcing legal protection of intellectual property rights in Indonesia, particularly within the continuously evolving music industry in the digital era.

3.2. Intellectual Property Law Analysis of Song Copyright Infringement

Intellectual property law (*intellectuele eigendomsrecht*) is a branch of law that provides protection for human creations born from intellectual capability, including musical works and songs. In the Indonesian legal system, copyright is comprehensively regulated under Law No. 28 of 2014 on Copyright, which replaced the previous legislation (Law No. 19 of 2002). This law serves as the primary juridical basis for granting legal protection to songwriters, both in terms of moral rights and economic rights. Such protection is grounded in the justice and reward theory, which emphasizes fairness and recognition for human creations, as articulated by John Locke, who stated that every individual has a right to the fruits of their labor (*labour theory of property*) (Vaughn, 1978).

The implementation of Law No. 28 of 2014 affirms that copyright is an exclusive right that arises automatically once a work is created and manifested in a tangible form (*fixation in tangible form*). According to Article 4 of the law, copyright consists of two main components: moral rights and economic rights, each of which has its own legal protection. Moral rights are permanently attached to the creator, whereas economic rights can be transferred, licensed, or inherited. In the event of a violation, the creator has the right to claim compensation or request the cessation of the infringement, as regulated in Articles 95 and 96 of the Copyright Law. This provision reinforces the principle of *ubi jus ibi remedium* where there is a right, there is a legal remedy meaning that every copyright infringement must be accompanied by a legal recovery mechanism for the aggrieved party.

In the context of legal protection, the Directorate General of Intellectual Property (DJKI) under the Ministry of Law and Human Rights of the Republic of Indonesia plays a central role as a state administrative body responsible for the management, registration, and supervision of copyrights. DJKI acts as an administrative authority that ensures legal certainty for creators through the registration system (Pratama & Roisah, 2025). Although copyright arises automatically, registration still holds strong evidentiary value (*bewijsrechtelijk voordeel*), as stipulated in Article 64 paragraph (2) of the Copyright

Law, which states that a certificate of work registration can serve as preliminary evidence of ownership in legal proceedings. Thus, DJKI functions not only as an administrative body but also as a supporting institution in the enforcement of law for resolving copyright disputes in Indonesia.

In addition to its administrative functions, DJKI also has the authority to enforce the law (*law enforcement*) in cases of copyright infringement, through coordination with law enforcement agencies such as the police and the public prosecutor's office. According to Article 95 of the Copyright Law, creators or copyright holders may file a claim for damages in the Commercial Court against parties committing violations. Here, DJKI plays an important role in providing official databases, verifying ownership, and offering legal education to the public and creative industry actors. In practice, DJKI also often participates in non-litigation mediation processes as an effort to resolve disputes outside the courts, in line with the principle of efficiency of justice in modern law enforcement.

One important aspect in the legal analysis of intellectual property regarding song copyright infringement is the role of collective management organizations (CMOs) (Ayu Palar et al., 2025; Garza-Barbosa & Lukinović, 2025; Liu, 2025). These organizations manage and distribute royalties to creators for the use of their works by others. Based on Articles 87 to 92 of the Copyright Law, any party using a copyrighted work for commercial purposes is required to obtain permission through a CMO and pay fair compensation. CMOs act as intermediaries between creators and users, ensuring the effectiveness of economic rights protection. From a civil law perspective, the role of CMOs also reflects the principle of *lastensverdeling* (fair allocation of obligations) between creators and users of copyrighted works.

Although CMOs are normatively regulated under statutory law, their implementation in practice still faces various challenges. Many business actors do not fully understand their legal obligation to pay royalties, leading to frequent disputes between CMOs and users. Additionally, weaknesses remain in transparency and royalty distribution systems within CMOs, which generates distrust among creators. This situation highlights the need to strengthen governance and accountability in royalty management. According to compliance-based regulation theory, effective law enforcement depends not only on the threat of sanctions but also on the level of legal awareness and voluntary compliance of the parties involved.

From a civil law perspective, song copyright infringement can be classified as an unlawful act (*onrechtmatige daad*) as regulated in Article 1365 of the Indonesian Civil Code. This article states that any act that violates the law and causes harm to another person obliges the perpetrator to compensate for the loss. In the context of copyright infringement, the elements of an *onrechtmatige daad* include the existence of an unlawful act, fault (*schuld*), loss (*schade*), and a causal relationship (*causal verband*) between the act and the loss. If all four elements are met, the creator or copyright holder has the right to claim civil damages in court. This mechanism demonstrates the close relationship between intellectual property law and civil law in ensuring the protection of creators' rights.

Thus, the legal analysis of intellectual property regarding song copyright infringement shows that Indonesia has established a relatively strong legal framework, both through the Copyright Law, the role of DJKI, and the existence of CMOs as implementers of

economic rights protection. However, law enforcement still faces challenges regarding legal awareness, effective enforcement, and compliance by users of copyrighted works. Therefore, regulatory reform and institutional strengthening are needed in the future, based on the principles of *rechtszekerheid* (legal certainty), *gerechtigheid* (justice), and *doelmatigheid* (utility), as taught by Gustav Radbruch in the *drie-eenheidstheorie* (three-value theory of law). By applying these principles, it is expected that the protection of moral and economic rights of songwriters can be realized fairly, balanced, and sustainably within the Indonesian legal system.

3.3. Civil Liability for Copyright Infringement of Songs

Civil liability (*civil liability / burgerlijke aansprakelijkheid*) in the context of music copyright infringement is a legal consequence that arises when someone takes actions that harm the creator without permission. According to Article 1365 of the Indonesian Civil Code (KUHPerdata), any unlawful act (*onrechtmatige daad*) that causes loss to another party obliges the perpetrator to compensate for the damages. The elements that must be fulfilled to claim civil liability include the existence of an unlawful act, fault (*schuld*), loss (*schade*), and a causal link (*causal verband*). In the context of music copyright, actions such as playing a song commercially without permission, using a song in concerts or advertisements without authorization, unauthorized reproduction, or removing the creator's name can be classified as unlawful acts that cause both material and immaterial losses to the creator.

The legal basis for civil claims against copyright infringement is not only derived from Article 1365 of the Civil Code but also from specific provisions in Law No. 28 of 2014 on Copyright, particularly Article 95 paragraph (1), which grants creators or copyright holders the right to file claims for compensation and/or injunctions against infringing acts in the Commercial Court. In practice, creators can seek two types of compensation: first, material damages (*materiële schadevergoeding*) related to economic losses resulting from unauthorized use of the song; and second, immaterial damages (*immateriële schadevergoeding*) related to loss of reputation, goodwill, or the creator's integrity. Additionally, judges may order corrective actions such as restoration of reputation (*rehabilitatie van eer en goede naam*) and cessation of the publication of infringing works.

Legally, forms of civil liability in music copyright infringement cases can include:

1. Payment of damages (*damage compensation*),
2. Injunctions to stop infringement (*injunction order*), and
3. Restoration of reputation or public clarification (*restoration of reputation*).

These three forms are recognized in the Indonesian civil law system and are further regulated under Article 96 of the Copyright Law. Judges have the authority to assess the amount of compensation based on actual losses (*actual loss*) and potential lost profits (*loss of profit*) resulting from the infringement. According to Subekti, civil liability is *rechtens afdwingbaar* (legally enforceable), meaning that the infringer is obliged to fulfill

the compensation if the court decision has permanent legal force (*in kracht van gewijsde*).

In practice, many cases of music copyright infringement in Indonesia are resolved through civil proceedings, either in court or through mediation. These cases provide concrete examples of how civil law norms are applied to protect the moral and economic rights of creators. The following table presents fourth relevant music copyright infringement cases that have received public attention:

No	Case / Year	Parties Involved	Type of Infringement	Resolution / Verdict	Form of Liability
1	Mie Gacoan Bali Outlet (2025)	I Gusti Ayu Sasih Ira / PT Mitra Bali Sukses vs LMKN	Commercial public performance of songs without permission	Police investigation and suspect designation	Payment of royalties and legal sanctions in accordance with Copyright Law
2	Vidi Aldiano vs "Nuansa Bening" Songwriters (2025)	Vidi Aldiano vs Keenan Nasution & Budi Pekerti	Use of song in 31 concerts without permission	Lawsuit at the Central Jakarta Commercial Court No. 51/Pdt.Sus-HKI/Cipta/2025	Compensation of IDR 24.5 billion and potential asset seizure
3	Ahmad Dhani vs Once Mekel (2025)	Ahmad Dhani vs Once Mekel	Performance of Dewa 19 songs without permission	Legal dispute and mediation	Royalty agreement via LMKN / potential criminal liability under Article 113 Copyright Law
4	Agnez Mo vs Ari Bias – "Bilang Saja" Song (2025)	Agnez Mo vs Ari Bias	Performance of song without creator's permission	Verdict by Central Jakarta Commercial Court	Compensation of IDR 1.5 billion and cessation of song use

Based on the table above, most cases of music copyright infringement in Indonesia occur due to the public use of works without commercial authorization, whether through digital platforms, concerts, advertisements, or live performances. Case resolution is generally carried out through mediation (*schikking*) facilitated by DJKI or LMKN, reflecting an effort to balance the interests of creators and users in accordance with Bentham's social utility theory, which holds that the law should provide the greatest benefit to society without compromising justice for individuals.

However, not all cases can be resolved through mediation. Some disputes result in civil lawsuits in the Commercial Court, particularly when the infringement is systematic and causes significant losses. In such cases, judges consider the value of damages based on two approaches: compensatory damages and punitive damages, although the latter is not yet fully recognized in the Indonesian legal system. According to J. Satrio, civil liability in the context of intellectual property rights is *restoratief van aard* (aimed at restoring the situation to its original state) rather than merely punishing the infringer. This indicates that civil law emphasizes a remedial function over a retributive one.

In practice, determining the amount of compensation is often debated due to the difficulty of proving the economic value of a musical work used without authorization. Therefore, institutions such as LMK and LMKN play an important role in setting objective royalty rate standards, which can serve as a reference for courts in determining compensation (Fakrulloh, 2025; Syahnakri & Prasada, 2025). According to DJKI data

(2023), total royalties collected from the public use of songs reached more than IDR 90 billion, with the majority coming from restaurants, hotels, and digital platforms. This data demonstrates growing legal awareness and the effectiveness of civil mechanisms in resolving music copyright disputes in Indonesia.

Thus, civil liability for music copyright infringement reflects the application of the principles of justice, legal certainty, and utility (*gerechtigheid, rechtszekerheid, en doelmatigheid*), as taught by Gustav Radbruch. Law enforcement is not only oriented toward restoring economic losses but also protecting the dignity and moral integrity of creators. Through civil claims, mediation, and the active roles of DJKI and LMK, the Indonesian legal system has provided a relatively comprehensive set of instruments to enforce both the moral and economic rights of music creators. The challenge moving forward is to strengthen public compliance through increased legal awareness (*rechtsbewustzijn*) and the effectiveness of law enforcement institutions in applying the principle of *lex specialis derogat legi generali*, where the Copyright Law takes precedence in cases of specialized intellectual property infringement.

4. CONCLUSION

Based on the analysis, it can be concluded that violations of the moral and economic rights of music creators constitute serious infringements of intellectual property rights (*intellectuele eigendom*), which not only cause material losses but also compromise the personal integrity of the creator as the owner of the work. Moral rights include the right to have the creator's name attributed and to protect the integrity of the work, while economic rights relate to the right to derive financial benefits from the work. Within the framework of intellectual property law, Law Number 28 of 2014 on Copyright provides comprehensive protection through administrative mechanisms, mediation, and civil lawsuits. From the perspective of civil law, the basis for liability for copyright infringement is governed by Article 1365 of the Indonesian Civil Code (KUHPerdata), which stipulates that any unlawful act (*onrechtmatige daad*) obliges the perpetrator to compensate for the resulting losses. Thus, intellectual property law and civil law hold complementary roles: intellectual property law serves as *lex specialis*, regulating the substantive protection of copyrighted works, while civil law functions as *lex generalis*, providing mechanisms for enforcement, restitution, and justice for music creators who have suffered losses.

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