

Analysis of The Album Cover "378" From The Band *Tabrak Lari*

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ABSTRACT

The album cover is an important thing that must be included in album packaging. In addition to being a medium to increase sales power to consumers, the album cover is also a medium for conveying the message of the album creator to the audience. The album cover is made with a design that is in accordance with the vision of the songs contained in the album. Illustrations in the album cover can be interpreted with relevant theories. In this study, researchers focused on the meaning of the album cover 378 from the band *Tabrak Lari*. The album cover was chosen because it has a controversial title, as well as a simple but symbolic concept. This study uses a descriptive qualitative research method. The analysis was carried out using Roland Barthes' semiotic. The purpose of this study is to determine the meaning contained in the design of the album cover 378. The result of this study is the meaning of the album cover 378. After going through the analysis process, the album cover 378 has the meaning of swallowing raw information that is seen and heard. In the album cover 378, *Tabrak Lari* wants to convey a message to the public not to swallow raw information seen and heard. The album cover also represents a deception carried out by the band *Tabrak Lari* to its listeners through a song entitled 378.

Keywords; Cover Album; Roland Barthes; Semiotic;

INTRODUCTION

As social beings, humans are always able to innovate in conveying messages. Conveying a message requires a medium to effectively convey the message to the recipient. One form of communication we commonly encounter is mass communication, commonly known as the media. Mass communication itself is the process of conveying messages through mass media to a wide audience, with heterogeneous communication characteristics and the use of various media to support the communication. One way to convey a message is through film or music. Many musicians currently use music as a medium for social criticism, which can then be conveyed to a wider audience. Music is an art form known to humans since ancient times. In the digital era, more and more singers are expressing social messages through songs. Many song lyrics are ultimately deliberately created to convey a social message to society. A social message itself means conveying important information through direct or indirect interactions using verbal or non-verbal language. Music lyrics and genres greatly influence the development of human nature and character, which means we will always enjoy the music we listen to. However, others dislike it, and that's the beauty of music. Music influences humans, both positive and negative, depending on how the individual perceives it.

Emotions are an important part of the human psyche. Emotions are a variety of feelings that arise due to physical and psychological changes in a person. Emotions influence people when making decisions, responding to problems/events, avoiding danger, and showing empathy. Psychologist Paul Ekman divides human emotions into six types: happiness, sadness, surprise, disgust, fear, and anger. These six emotions (Helmayuni et al., 2022) can be seen or expressed when humans express them through communication, both verbally and nonverbally. Human emotions are sometimes expressed nonverbally through certain symbols, body gestures, or certain behaviors that have become commonplace in a society's cultural system (Kurniawati et al., 2023). Music is a medium for conveying messages that is easily accepted by many groups



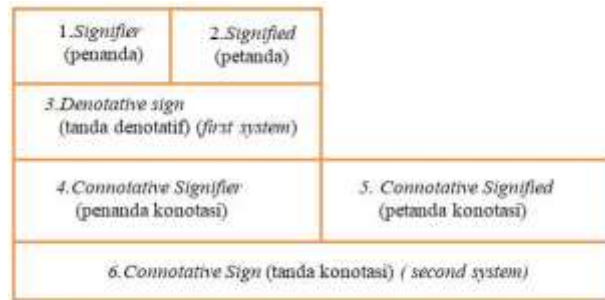
because of its entertaining nature. Music acts as a means of entertainment that can make people happy, feel re-energized, and strengthen relationships between people. In music, singers and songwriters include various themes. Such as romance, friendship, even to social criticism, politics, humanity, and so on. Music indirectly makes listeners feel happy, sad, angry, and various other emotional traits (Setianingsih et al., 2024). Because music is an art that is very interesting for humans, and it has become human instinct to like things that have aesthetic value or beauty. Angry emotions are expressed through body movements, from glaring eyes, rising intonation of voice, or clenching fists. Happy emotions are expressed with sparkling eyes, a cheerful smiling face, and when giving a gift to someone as a sign of congratulations. Human emotions can be channeled through art in the form of poetry, novels, paintings, or illustrated stories, such as album covers and music videos (Damayanti et al., 2024). Music and songs can also be a medium for expressing feelings or views on life. In many cultures, music can be used as a tool for interpersonal communication and mass communication (Helmayuni et al., 2022). Songs are a medium that can be used to convey one's feelings through the lyrics written in the song. If a song has a deep lyrical meaning, then the song will certainly attract its listeners, and as time goes by, more and more song genres are created. One of them is the pop punk music genre, which now has many listeners from various groups, especially young people or teenagers. Society views that every lyric in each song has a specific meaning and purpose that the songwriter wants to convey to the listener. Although the music genre has each different flow, still each lyric in the song must have a specific meaning, purpose and purpose (Masturah et al., 2024). Music is a type of art that is expressed through harmonious sounds. Music is also a result of thought, vibrational elements of frequency, amplitude, shape, and duration that have not become music for humans if all of them are transformed neurologically and interpreted through the brain. Music is a means of communication through sound to convey a message (Harnia, 2021). A song can be produced from a combination of rhythmic sounds and musical instruments, played dynamically and harmoniously to express thoughts and feelings, in a way that is pleasing and soothing.

Music has become an integral part of everyday life, as almost everyone around the world listens to various genres (Victor, 2016). Musical genres that have developed over time have created a significant amount of diversity within the global music scene. Examples of current genres include pop, rock, punk, reggae, ska, and many more. In this regard, in the music industry, album covers also catalyze consumer purchases. An attractive cover design is considered to increase consumer purchasing power for the album, and therefore, album cover designs typically convey a message about the artist's intended message to the *audience* (Wahyutama & Anggapuspa, 2021). An attractive cover design can influence listeners' perceptions of music and boost album sales (Audina et al., 2025). Album covers are the first visual representation seen by music listeners, serving as a "teaser" that is highly effective in attracting attention and shaping initial perceptions before listening to the music.

This research focuses on the album cover of the band *Tabrak Lari*, a band from Tangerang, consisting of Luthfi as the lead singer, Yoga Ghafara as the guitarist, and Teguh Kurniawan as the drummer. *Tabrak Lari* has the *Fastcore (Thrash metal)* and *hardcore punk* genres. Thrash metal is an extreme subgenre of heavy metal music characterized by overall aggression and fast tempo. The songs usually use fast percussion beats and low guitar riffs, layered with shredding-style lead guitar work. In essence, thrash metal is one of the metal music genres that generally has a fast tempo. Punk bands generally have songs with messages that lead to social criticism, political policies, and government (Akbar, 2017:3). In this case, *Tabrak Lari* is not like that; the band managed to make a scene in the underground music industry because of their wild, naughty, adrenaline-pumping but funny songs.

The cover of the 378 album by the *Tabrak Lari* band has a fairly simple yet creative album cover concept. The cover of the 378 album by the Fast Core band from Tangerang will be an interesting object to study. This album cover research focuses on the visual meaning of the album cover. In the process of analyzing the meaning of the album cover, using Roland Barthes' semiotic theory. This study aims to find out the meaning contained in the visual cover of the 378 album made by the *Tabrak Lari* band. The meaning in question is the meaning of the images and colors in the album cover. The formulation of the problem in this study is to describe the relationship between signs and meanings in the visual design of the 378 album cover by the *Tabrak Lari* band. The main objective of this study is to describe the relationship between signs and meanings in the visual design of the 378 album cover by the *Tabrak Lari* band.

Roland Barthes was a leading semiologist in the academic humanities. His ideas were a deeper extension of Ferdinand De Saussure's. Barthes's analytical map contains two processes of signification: the first is the denotative level. Denotative signs are also connotative markers, which are included in the second level of signification.



Source: (Sobur, 2020)

The first stage of significance is the linguistic aspect, while the second stage of significance is the mythical aspect. This mythical aspect is the purpose of choosing Barthes's school of thought to analyze signs. By using Barthes's school of thought to analyze signs, myth becomes what the user of Barthes's analysis seeks to discover. Denotation in the general sense is usually called literal meaning, the real meaning, or a phenomenon that is directly visible to the five senses, or is usually called a rough description, sometimes there are also modified with references or references. Meanwhile, at the signification level, denotation explains the relationship between the signifier and the signified, or between the sign and its reference to reality that presents an explicit, direct, and definite meaning. Denotation can be interpreted as the direct meaning (Sobur, 2020). Connotation explains the relationship between the signifier and the signified, which contains implicit and indirect meanings. According to Barthes, connotation is used to describe one of the three signs in the second order of signs. Connotation describes the interaction that occurs between a sign and its user's affections (emotions) and cultural values (Sobur, 2020). In Barthes's framework, myths often carry connotations associated with ideological operations, often termed myths, and serve to reveal and justify dominant values held within a given period. For Barthes, myths are a culture's way of thinking about something, a way of examining it. Through myths, we can discover ideology within a text by delving deeper into the connotations within the myth itself (Sobur, 2020). Understanding codes using Roland Barthes' theory will make it easier for readers to assess the level of connotation of a text or image (Sobur, 2020). There are five types of codes proposed by Roland Barthes in the analysis stage. First, hermeneutic code is a code with enigmatic elements used in a text to lead the reader to the desired meaning. Hermeneutic codes are related to puzzles that arise in a discourse. Who are they?, what happened?, what obstacles arise?, what is the goal?. One answer delays the other. This code is often used in album cover designs by using puzzle signs for the audience. Second, semantic code is a code in the form of signs that are arranged so as to provide elements of masculine, feminine, national, ethnic, and loyalty connotations (Sobur, 2020). This code is used in album cover designs through the use of visual elements (typography, color, shape, illustration) that form meaning at the connotative level. Third, the symbolic code is related to psychoanalysis, antithesis, contradiction, and elements of schizophrenia. This code is used in album cover design through the use of symbolic forms that represent an idea. Fourth, the cultural code can be called the voice of knowledge, as a reference to a science or scientific institution. Within this code are elements of myth, ideology, or cultural elements. For example, a stack of encyclopedias to describe an intellectual person. Fifth, the proairetic or narrative code is also called the empirical voice. Empirical is something obtained based on experience, especially that obtained from discoveries, experiments, and observations that have been carried out. Actions can occur in various sequences that may be indicated. For example, the visualization of black clouds indicates that rain will occur.

METHODS

This article uses a qualitative approach with a constructivist paradigm. A qualitative approach is a study that uses a natural setting, with the intention of interpreting the phenomena that occur and is carried out by involving various existing methods (Prayogi & Santi, 2022). This study uses descriptive analysis, where the qualitative descriptive method is a method of collecting data in a natural setting that focuses on the data to be studied and can interpret phenomena by involving certain identification (Sucahya et al., 2024). This study focuses on the album cover of 378 which is the second album by the band Tabrak Lari. This album was released on March 7, 2021, in the album 378 there are 6 songs created by Tabrak Lari entitled Punk Since Early, Remember Mother's Message, Custom Romance, 378, Gigs Bau Kaki, and Masteng. Analysis and interpretation of the cover of the Tabrak Lari album entitled 378 using Roland Barthes' semiotic analysis. The data analysis technique used the Miles and Huberman Model, which involves data reduction, data presentation, drawing

conclusions, analyzing, and presenting the data (Hamza & Jupriani, 2023). To obtain valid, reliable, and objective research results, the researchers tested the validity of the data using source triangulation.

RESULTS AND DISCUSSION

In the album cover of 378 band *Tabrak Lari* there is a brown *Tabrak Lari* typography with Jeff Levine font. 378 typography is beige brown with Jeff Levine font. Fastcore Bengkulu Tangerang typography is brown with Baskerville Old Face font. The sun is brown with a flat face, 11 small brown balls floating, a boy in white pants juggling balls, a brown and white snake wrapped around the boy, and beige brown hair under the boy. Using a beige brown background.



Figure 1. Cover of the album 378 Hit and Run

Verbal Signs:

- a. Headline: Hit and Run
- b. Body copy text: 378
- c. Cover: Fastcore Bengkulu Tangerang

Visual Signs :

- a. Picture of the Sun
- b. Picture of a snake coiling around
- c. A boy juggling a ball
- d. Balls
- e. Grass

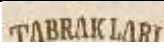
Formal Analysis

The visualization of the 378 album cover is dominated by brown, with a quite attractive design. The placement of the album cover field is placed vertically by applying the element of symmetrical balance so that it can give a dynamic impression. The emphasis on the album cover design is good, namely by highlighting the visual element in the center with a larger size than the other elements. In addition, the use of beige brown as the background color can strengthen the emphasis of the element so that it becomes a point of interest and makes the audience immediately drawn to the image element of a boy juggling a ball and being wrapped around a snake.


Looking at the verbal and visual elements displayed, they are relevant, meaning that between the verbal elements, namely "*Tabrak Lari*" and "378" as the headline, with the visual element of a boy wrapped around a snake and juggling small balls, there is a match to the vision of the song created by the band *Tabrak Lari*.

The headline used is included in the direct headline category, which means a headline that is straightforward and supported by body copy, meaning that the message conveyed is directed directly at the target audience.


The design on this album cover is a vector graphic type; this can be seen from the visual elements of the image of a boy being wrapped around a snake, which is formed from a number of lines and curves arranged in such a way that it forms this visual.

	
Signifer (Signifier)	Hit and Run
Signified (Signified)	It is a fastcore genre band

The use of the Jeff Levine font in the *Tabrak Lari* typography and bold is intended to ensure the message conveyed by the cover designer is directly addressed to the audience. Furthermore, it creates a strong impression of character, making it easy to read. The typeface used on the album cover has a connotative meaning regarding an affirmation, in this case the affirmation means that the *Tabrak Lari* typography is the name of the Tangerang-based band that created the album 378. In the *Tabrak Lari* typography, dark brown is used. Dark brown has a philosophy of safe, comfortable, and warm colors. The brown color in the typography has a connotative meaning, namely, the *Tabrak Lari* band which has a fastcore (metal) genre is not like other underground bands, because usually in live metal music performances the audience is identical to moshing or moshpit, in live *Tabrak Lari* usually moshpit will be wrapped in laughter because of the funny lyrics. This means that *Tabrak Lari* is a fastcore (metal) genre band that has a warm characteristic in themselves.


	
Signifer (Marker)	378
Signified (Omen)	The album title that represents the vision of the songs in the album

If the denotation of the number 378 has the meaning of the article that regulates fraud in the law, in one of the songs on the album 378 there is also a song that has the same title as the name of the album; this song is also deceptive to its listeners. In typography, 378 also uses the Jeff Levine font type and is printed in bold, having a connotation of affirmation. The beige brown color (light brown) used in typography 378 has a philosophy of having a friendly and approachable impression, having the connotation that the band *Tabrak Lari* is a friendly band for the people around it.

	
Signifer (Marker)	Fastcore Bengkok Tangerang
Signified (Omen)	An album stream represents the songs in the album

The typography of Fastcore Bengkok Tangerang is brown with Baskerville Old Face font, Fastcore is a derivative of the metal music genre, which is identical to its fast duration or tempo, and with resistance songs that lead to government policies, but *tabrak lari* is not like that. This band writes humorous lyrics using loud music and with short songs. This was explained by Luthfi, the vocalist, at first *Tabrak Lari* wanted to write lyrics that were critical but there was always an element of comedy in it, but the comedy element is what makes *Tabrak Lari* exist in underground music. That is why *Tabrak Lari*

calls its genre fastcore bengkok, because its lyrics are not in accordance with other fastcore streams, while Tangerang is the place where the *Tabrak Lari* band was formed.

	
Signifier (Marker)	<ul style="list-style-type: none"> - Sun - 11 Small floating balls - Boy juggling small balls - The coiled snake - Hair
Signified (Omen)	A boy juggling a ball with a snake wrapped around his body like a circus performer.

Hermeneutic Code

The hermeneutic code is seen in the verbal sign, namely the *Tabrak Lari* typography, continued in the typographic icon 378, which is an affirmation of the first verbal sign. So it can be interpreted connotatively that the *Tabrak Lari* band conveys a message to listeners about fraud and sleight of hand through its song. This is reinforced by the visual sign of a boy juggling a ball with a snake wrapped around his body like a clown and a magician in action. Through this code, the audience is led to interpret the meaning of the visual sign on the album cover. From the visual on the album cover, several questions arise, such as why is the boy juggling a ball?, why is there a snake wrapped around him?, why is there a sun with a flat face?, Why is there hair surrounding the boy? So that we can find the connection between the verbal and visual signs.

A boy juggling balls has the meaning of a circus performer who is juggling with 11 small balls has the connotation of someone who has mastered his own field. A snake wrapped around the boy has the connotation that whatever happens is not always in accordance with what is real, because snakes are identical to wild animals and can attack humans, but in a circus show, all the animals involved have been tamed, so they are not dangerous. The flat-faced sun has the meaning that the sun knows the falsehood, but he must still exist and illuminate it. The hair that surrounds the boy is his hair that has fallen out, meaning a good sign that his path to getting sustenance will be made easier.

Semantic Code

The Semantic Code on the cover of the hit and run album is seen in the aspect of fraud. This can be seen from the connotative meaning of the visual element of a boy juggling a ball with a snake wrapped around him; the sign has a connotative meaning regarding the audience who is watching a circus show. The typographic element 378 emphasizes the visual element of a boy doing a circus; if the two elements are linked, it has a connotative meaning of the audience being deceived by the circus act. Circus/magic acts, which are usually identical to magic tricks, in general, it can be concluded that magic tricks/circuses are the same as fraud because of some of the tricks, but do not harm anyone because they are just entertainment. This is in accordance with the typographic element 378, which is an article that regulates fraud in the law.

Symbolic Code

The symbolic code lies in the harmony aspect of the elements seen in the visual sign or icon of a flat-faced sun, a boy juggling a ball, a snake wrapped around him, and the hair around the boy. The flat-faced sun icon has the connotation that he already knows the truth but he still enjoys the falsehood. The icon of a boy juggling a ball with a snake wrapped around him has the connotation that he is used to doing it for his own benefit, namely performing magic acts as his profession.

The scattered hair icon below in the icon can be interpreted as meaning that he does not care about his appearance because the more unique he is, the greater the opportunity to attract the attention of the public.

These four signs, when combined, have the meaning of a circus/magic act, a performing art form that is popular with most audiences. Magic performances can amaze the audience with the secrets behind the performance. The public already knows there are secrets or tricks behind the performance, which are usually designed to amaze the audience, but are not detrimental to the audience because they are purely for entertainment.

Cultural Code

Cultural codes are seen in the mythical aspect of the metal subculture, the metal music genre is a development of rock music, and has developed into several musical genres, one of which is the Fastcore (Thrash Metal) genre which is identical to the song of resistance that leads to government policies, but *tabrak lari* is not like that, this band writes humorous lyrics using a loud musical genre and is identical to its short songs. This was explained by Luthfi, the vocalist, at first, *Tabrak Lari* wanted to write critical lyrics, but there was always an element of comedy in it. The comedy element is what makes *Tabrak Lari* exist in underground music.

Proairetic Code

The proairetic code or narrative code, which is a code that contains a story, is found in the typographic icon 378, which has the connotation that most of the audience knows that they are being deceived/lie to because they believe the actions performed by a circus/magician. In this case, *Tabrak Lari* advises against easily believing anything without further information, as there are currently many fraudulent acts that are detrimental to others.

CONCLUSION

An album will be interesting due to several factors other than the songs in an album, one of which is the album cover design. The album cover is the first thing that the audience sees, which also influences the interest in buying a band. In designing an album cover, the design is made according to the intention that a band wants to convey to the audience through the album; this indicates that a cover has a meaning related to the contents of the album. The problem discussed in this study is about the meaning contained in the album cover 378 from the band *Tabrak Lari* to identify the meaning of the researcher using Roland Barthes' semiotic theory. The analysis process is carried out by grouping signifiers and signifieds, denotative signs and connotative signs. Furthermore, from the grouping stage, it is then analyzed using Roland Barthes' five codes, so that the myths contained in the album cover can be found. Based on the analysis of verbal signs and visual signs included in the album cover 378 from the band *Tabrak Lari*, it can be concluded that between verbal signs and visual signs, there is a relationship where both complement each other, so that the message to be conveyed can be conveyed well. The album cover, 378, besides being a consumer attraction to buy, the album also functions as a message delivery. In the album cover 378, *Tabrak Lari* wants to convey a message to the public not to swallow raw information seen and heard. The album cover also represents a deception carried out by the band *Tabrak Lari* to its listeners through a song entitled 378.

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