



ILLUSTRATIVE MUSIC FOR THE MONOLOGUE SCRIPT "BALADA SUMARAH" BY TENTREM LESTARI IN THE XVII PEKSIMINAS COMPETITION IN 2024

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Abstract: Music in monologue performances is also referred to as illustrative music. Illustrative music serves as an indispensable supporting element that forms an integral part of shaping scenes within a monologue performance. In its form, it constitutes a composition arranged systematically into a cohesive and unified musical whole. While the actor stands as the central element of a monologue performance, music likewise plays a vital role in enlivening the atmosphere, constructing the audience's imaginative space, and reinforcing the actor's own emotional expression. This final project report highlights the unique intersection of musical analysis and theatrical inquiry in the application of illustrative music within monologue performances, specifically for the script *Balada Sumarah* composed by Tentrem Lestari. The findings of this study are presented in two descriptive sections: the role of music, and the formal structure of the music. The section on role describes how illustrative music functions as a supportive element in monologue theatre, establishing mood and atmosphere, amplifying character emotion, and clarifying the core meaning and message of the performance. The section on form outlines the sequential musical segments featured in the *Balada Sumarah* monologue: Introduction, Opening, Conflict 1, Conflict 2, Conflict 3, Conflict 4, Conflict 5, Climax, and Resolution. The author's interest in this research stems from the opportunity to explore the interplay between music and theatre in monologue, as well as how this synergy fosters imaginative engagement among audiences. Furthermore, this monologue was performed at the 17th National Student Arts Week (PEKSIMINAS) in 2024 held at Universitas Negeri Jakarta, where the team presented *Balada Sumarah* and was awarded 2nd Place at the national level. This achievement, combined with the richness of the work, makes the topic worthy of detailed examination; the report is intended to serve as a reference for future studies in this field.

Keywords: *Music, Illustrative Music, Musical Form.*

1. INTRODUCTION

Music is generally defined as an art form consisting of organized sounds expressed through songs or musical compositions as a medium for conveying the creator's thoughts and emotions. According to Banoe (2003, p. 288), music is a branch of the arts that examines and organizes various sounds into patterns that can be perceived and understood by humans. Similarly, Jamalul (1988, p. 1) defines music as an artistic creation of sound in the form of songs or musical compositions that expresses the composer's thoughts and feelings through musical elements, including rhythm, melody, harmony, musical form and structure, and expression, which function as an integrated whole. Music serves a wide range of purposes, including entertainment, religious rituals, ceremonial activities, and cultural events. However, its function extends beyond these contexts. Music may also be employed as illustration music to accompany, reinforce, or represent the atmosphere of artistic works such as films, dramas, theatrical performances, videos, and other narrative media. In the present study, particular attention is given to its application in theatrical performance. According to Himawan Pratista (2008, p. 154), illustration music refers to background music that accompanies dramatic actions throughout the progression of a story. Within theatrical performances, illustration music



does not function as the primary artistic element; rather, it serves as a supporting component that enhances the dramatic atmosphere and brings the narrative to life. Furthermore, illustration music intensifies the audience's emotional engagement and facilitates a deeper understanding of the storyline and dramatic progression of a theatrical performance. Although music functions as a supporting element rather than the principal focus of a drama, its contribution is indispensable, as it has become an integral component of theatrical performance, enriching both its aesthetic quality and dramatic effectiveness.

This study examines the use of illustration music in the monologue performance *Balada Sumarah* by Tentrem Lestari. Music should not be understood merely as an organized arrangement of sounds that produces pleasant melodies; rather, it is a structured artistic expression composed of fundamental musical elements such as rhythm, melody, harmony, tempo, and musical form. Moreover, music is not limited to independent performance but may also be integrated with other artistic disciplines, including theatrical performances such as monologues. Within theatrical performance, illustration music plays an essential role in supporting dramatic presentation. It accompanies individual scenes, establishes continuity throughout the performance, and contributes significantly to the creation of dramatic atmosphere and character development. Through its interaction with acting, illustration music strengthens emotional expression and enhances the audience's interpretation of the dramatic narrative. In the absence of musical accompaniment, theatrical performances may lose much of their emotional depth and dramatic intensity, resulting in a less engaging artistic experience. One important form of theatrical performance is the monologue, a dramatic presentation performed by a single actor who narrates and enacts the experiences of one or more characters. According to Alterman (as cited in Marciano & Alfirdaus, 2019, p. 9), "A long monologue or monodrama is a one-person play. Monodramas can be a powerful form of theater." This statement suggests that a long monologue, or monodrama, is a theatrical performance performed by a single actor. Alterman further argues that the artistic strength of a monodrama extends beyond the delivery of spoken dialogue; rather, it lies in the actor's ability to transform narrative into expressive dramatic action. Consequently, acting performance constitutes the central artistic element that defines the aesthetic and theatrical power of a monologue.

Despite the predominance of the actor's performance, music remains an indispensable component of monologue theatre because it substantially influences the actor's emotional expression and the audience's dramatic experience. In the production examined in this study, the researcher participated as a member of the music ensemble responsible for performing the illustration music. The musical composition was developed collaboratively through discussions between the musicians and the composer to ensure coherence with the dramatic interpretation of the script.

The monologue performance analyzed in this study was presented at the 17th National Student Art Week Competition (PEKSIMINAS XVII) 2024, held at Jakarta State University from 2–7 September 2024. The performance featured *Balada Sumarah* by Tentrem Lestari and was awarded Second Prize at the national level. This artistic achievement, together with the distinctive integration of theatrical performance and musical composition, demonstrates the significance of illustration music as an object of scholarly inquiry. Therefore, this study is expected to provide a meaningful contribution to the fields of music and theatre studies and to serve as a valuable reference for future research on illustration music in monologue performance. The 17th National Student Art Week Competition (PEKSIMINAS XVII) 2024 is a national-level arts competition for university students that serves as a platform for fostering artistic creativity and appreciation among students from higher education institutions across Indonesia. The competition requires participants not only to demonstrate technical proficiency in their respective artistic disciplines but also to exhibit creativity, innovation, and the ability to integrate various artistic elements that enhance the quality and aesthetic appeal of their performances. Among the competition categories, the monologue event

attracted considerable attention from both participants and audiences. According to the PEKSIMINAS XVII 2024 Competition Guidelines, the monologue competition featured 28 student participants representing various provinces throughout Indonesia. This level of participation reflects the growing enthusiasm of university students for monologue theatre as a performing art.

The monologue performance analyzed in this study featured Naurah Yasmin Abdillah as the sole performer under the direction of Yoga Yan Wardana. The musical ensemble consisted of three musicians: Yohanes Christian Manullang, who served as the composer, Fandy Eka Prasetya, and Daniel Arya Nugraha. The illustration music performed throughout the production was composed by Yohanes Christian Manullang and was specifically designed to support the dramatic structure and emotional development of the performance. During the creative production process, the researcher participated as a member of the music ensemble responsible for performing the illustration music in the monologue production presented at PEKSIMINAS XVII 2024.

2. METHOD

The creative design constitutes a critical preliminary stage in the creative process. At this phase, previously abstract ideas begin to be organised, structured, and refined into a coherent conceptual framework. Accordingly, the composer establishes a sequence of stages and workflow for developing the illustrative music for the monologue performance *Balada Sumarah* by Tentrem Lestari. This initial planning process involves not only the director, but also the actor, musicians, and all other creative personnel involved in the production; the core concept must be mutually agreed upon at the outset of development.

The performance, the composer employs an experimental and exploratory musical approach, grounded in the tragic experiences endured by the character Sumarah as depicted in the script. For this illustrative music, the composer determines the instrumentation and overall musical form to be realised. The creative team comprises Yohanes Christian Manullang as composer, Fandy Eka Prasetya as second musician, and Daniel Arya Nugraha as third musician. The setup utilises two digital tools: a Digital Audio Workstation (DAW) and a MIDI Controller, operated by the composer and second musician; the composer also performs flute, while the second musician plays floor percussion and cymbals; the third musician operates a keyboard. This configuration enables the composer to construct the score by exploring the full sonic potential of these digital and acoustic instruments. Musically, the plan considers core elements including melody, harmony, rhythm, tempo, dynamics, and timbre for each instrument. The illustrative music is not composed in isolation, but emerges through collective exploration, script interpretation, and iterative refinement during rehearsals. This fosters a dynamic interplay between movement, vocal delivery, and sound, creating a cohesive and communicative artistic dialogue between the actor and musicians.

In the context of *Balada Sumarah* for the PEKSIMINAS competition, illustrative music assumes an especially vital role in supporting the actor's emotional delivery on stage. This framework guides the composer throughout the creative process. According to Graham Wallas (1926), the creative process comprises four key stages: preparation, incubation, illumination, and verification. This theory is further supported by research from Neng Ulfah Sierra and Asep Miftahul Falah (2025), which explains that artistic creation involves observing and recognising subjects, processing ideas, exploring possibilities, and testing concepts for implementation. Wallas's model is therefore highly relevant to analysing the development of illustrative music for *Balada Sumarah* presented at the 2024 PEKSIMINAS competition. These four stages provide a structured framework for creating a score that fulfils the dramatic requirements of the script.

a. Preparation

This initial phase focuses on understanding, exploring, and compiling information and ideas related to the work in question. Wallas notes that preparation typically involves reading, observation, and analysis. For *Balada Sumarah*, this stage begins with collaborative discussions between the director, actor, and composer to clarify the narrative arc, inner conflicts, and characterisation of Sumarah. Script analysis reveals a tonal trajectory that calls for dramatic, emotionally charged music, encompassing sorrow, pathos, and moments of intense emotional tension. The composer also identifies and plans the instrumentation required to support these moods, including keyboard and other complementary instruments.

b. Incubation

During incubation, all gathered ideas and musical references are processed and evaluated for their suitability. Building on the script's established moods—grief, empathy, internal struggle, and emotional tension—the composer formulates musical structures that align with the work's dramatic needs. Instrumentation combinations are tested to match specific atmospheres: for example, keyboard paired with violin to evoke sadness, and keyboard combined with floor percussion and cymbals to convey tension. Gradually, these assembled concepts coalesce into a distinct musical form appropriate for each scene.

c. Illumination

In this stage, previously unstructured ideas crystallise into a clear musical concept. The composer identifies core musical motifs that effectively represent Sumarah's inner conflict. Tempo is calibrated to match narrative beats: slower tempos accompany sombre scenes, while accelerating pace and heightened dynamics signal tension or climax. Floor percussion and cymbals are deployed with particular force at the peak of conflict to amplify dramatic intensity. This phase also involves aligning musical choices with the actor's performance through joint rehearsals with the director and performer, ensuring a unified artistic vision.

d. Verification

The final stage involves testing, refining, and perfecting the composed material. Through continued rehearsals, the composer assesses how well the music integrates with dialogue and acting, ensuring it enhances atmosphere and emotion without overpowering the performer. The resulting score is confirmed to meet dramatic requirements, with tempo and dynamics precisely matched to scene progression. Instruments including keyboard, violin, flute, floor percussion, and cymbals are balanced to enrich the narrative without dominating the stage. Additional validation takes the form of presentations to academic supervisors, whose feedback informs further adjustments to cue placement and alignment with the core concept. The final, refined version of the illustrative music is deemed ready for performance, completing preparations for the PEKSIMINAS competition.

Development constitutes the next phase of creation, in which preliminary musical ideas are expanded into a fully realised composition that satisfies the performance's dramatic requirements. Building on the work plan outlined above, the composer and director conduct a thorough script analysis to deepen the composer's imaginative engagement with the score. Following consensus and revisions advised by supervisors, the composer adapts the material to fit the competition's 10–15 minute time limit. The refined sections are detailed below:

a. Music Introduction

This opening segment establishes the performance's initial tone, captures audience attention, and foreshadows the narrative and character dynamics to follow. The music carries an undercurrent of tension, reflecting Sumarah's traumatic past and her forced arrest by Malaysian police. A moderate tempo interspersed with faster passages mirrors the actor's delivery, conveying distress and anxiety. Melodies draw on minor scales and chords to enhance unease, while dynamics shift from soft beginnings to forceful crescendos that underscore the arrest scene. The texture combines violin (via MIDI Controller) and keyboard to sustain this tense atmosphere.

b. Opening Music

Following the arrest, this section shifts to a sorrowful, poignant mood. A slow tempo opens with moderate volume before gradually softening, mirroring Sumarah's profound grief as she recounts her past and her dehumanisation as a servant and labourer. Flowing rhythms avoid distracting from dialogue, instead deepening emotional resonance. The keyboard provides harmonic support while the flute carries the lyrical melody of lament.

c. Conflict Music 1

This segment adopts a subtly insidious and tense tone to accompany Sumarah's account of her father being falsely accused of ties to the PKI in Karangsari. A brisk tempo and repetitive rhythmic patterns create a sense of suspicion and unease. Dynamics begin softly, intensifying sharply as the actor's delivery rises to a shout. The keyboard and glockenspiel (programmed via DAW and MIDI Controller) combine to evoke a disquieting, deceptive atmosphere.

d. Conflict Music 2

Here, the music conveys vigour and drive as Sumarah describes seeking work and entering domestic service. A moderate tempo with repeating rhythms and straightforward melodic contours generates energy and resolve. Moderately loud dynamics with strategic accents reinforce the physicality of the actor's performance. The arrangement uses drum sounds and bass lines programmed via MIDI Controller, with keyboard textures adding richness and vitality, collectively producing a spirited, determined quality.

e. Conflict Music 3

The music returns to a slow tempo to underscore Sumarah's vulnerability after being dismissed by her employer following rain-soaked laundry. Dynamics begin gently and swell gradually through a crescendo, while unobtrusive, flowing rhythms support the scene's emotional weight. Keyboard harmonies and violin lines merge to create a tender, mournful, and deeply affecting soundscape.

f. Conflict Music 4

This section features contrasting moods: romance during Sumarah's encounter with Mas Edi, followed by tension as the narrative shifts. The romantic passage employs triple metre (3/4), while the tense transition switches to quadruple metre (4/4), with lively tempos that align with stage action. Dynamics soften for the tender interlude before hardening to signal impending conflict. The flute carries the lyrical romantic melody, supported by keyboard harmonies; floor percussion and cymbals introduce unease as the tone darkens, bridging to the next conflict.

g. Conflict Music 5

The music builds steadily from moderate to fast tempo, with rising rhythmic intensity to accompany scenes of exploitation and assault, culminating in Sumarah's retaliation. Dynamics increase incrementally to amplify escalating tension. The arrangement combines keyboard harmonies, emotive violin lines, and sharp accents from floor percussion and cymbals to produce a powerful, charged atmosphere that conveys the character's overwhelming distress and rage.

h. Climax Music

This section underscores Sumarah's capture and execution, the narrative's dramatic peak. Tempo accelerates from a moderate start, with rhythmic drive and dynamics intensifying through crescendos and percussive accents. Floor percussion, cymbals, keyboard, and violin (via MIDI Controller) converge to sustain an atmosphere of mounting suspense and catastrophe.

i. Resolution Music

The final segment evokes deep mourning and solemnity following Sumarah's death, affirming her unyielding resolve. A slow tempo and soft dynamics, paired with simple, uncluttered rhythms, create a meditative, funereal quality. The keyboard and flute deliver gentle, poignant lines that reflect on Sumarah's journey and seal the performance's emotional arc.

3. RESULTS AND DISCUSSION

3.1 Results

The composer adopts a dramatic musical approach to evoke the full spectrum of tension, sorrow, and suffering experienced by the character Sumarah. Development of the illustrative music began with collaborative discussions between the actor, director, and composer to conduct an in-depth analysis of the Balada Sumarah script. For the PEKSIMINAS competition, it was agreed that the performance would use an abridged and adapted version of the script prepared by the director, in compliance with the competition rule limiting each monologue presentation to 10–15 minutes.

The composer then proceeded to craft the illustrative music based on this revised script. Each segment was assessed to determine its specific musical requirements: for instance, the introduction uses tense, suspenseful tones, alongside other dramatic atmospheres tailored to the narrative. As a structural pillar of the performance, the illustrative music guides audiences in understanding the character's emotions and the work's core meaning, while also supporting the actor's delivery. Though music functions as an accompanying element, it forms an indivisible part of the overall artistic presentation. The creative team for this PEKSIMINAS monologue consists of Naurah Yasmin Abdillah as performer, Yoga Yan Wardana as director, and a three-piece musical ensemble: Yohanes Christian Manullang as composer, Fandy Eka Prasetya as second musician, and Daniel Arya Nugraha as third musician. The setup employs two digital tools—a Digital Audio Workstation (DAW) and MIDI Controller—operated by the composer and second musician; the composer also performs live flute, the second musician plays floor percussion and cymbals, and the third musician operates the keyboard.

This configuration allows the composer to explore a vast range of sonic possibilities through digital technology. The decision to use a compact ensemble and digital software streamlines production without compromising dramatic impact, demonstrating that powerful storytelling does not require large numbers of physical instruments. This monologue stands as a creative and innovative work by university students, presented at the 2024 PEKSIMINAS competition. The full performance may be viewed on YouTube at: SIGMA TV UNJ "PEKSIMINAS XVII UNJ 2024 - LOMBA MONOLOG".

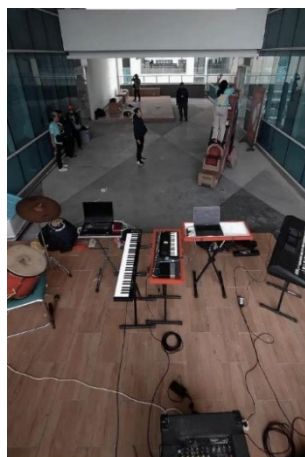


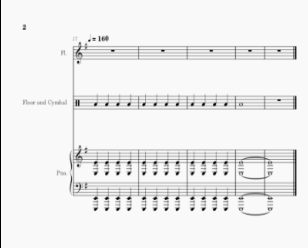
Figure 1. Musical Instrument Setup

3.2 Discussion

Based on the analysis, the illustrative music in the monologue Balada Sumarah is composed of interrelated musical elements that collectively support the performance. The structure of the illustrative music is detailed as follows:

No	Section	Score	Actor's Dialogue	Description
1.	Music Introduction	<i>Music Introduce</i> 	"Yes... Who is it? Please... wait a moment... Officer... Officer, please listen to me. I'm not a murderer... Officer... Officer... Please..."	This illustrative music is set in the key of F, using the F clef, with a melodic progression of F, E, and D performed by the violin, alongside the D minor (Dm) chord played on the keyboard. Across bars 1 to 6, the tempo is set at 75 beats per minute, rendered by the violin via the MIDI Controller; from bars 7 to 10, the tempo shifts to 85 beats per minute, carried by the keyboard. Regarding dynamics, the violin is performed at mezzo-piano (mp), while the keyboard is played at fortissimo (ff).
2.	Opening Music	<i>Music Opening</i> 	"My name is Sumarah. I am an Indonesian migrant worker, a murderer, and a convicted prisoner."	This illustrative music is written in the key of F, using the F clef, with the following chord progression performed on the keyboard: Dm, C, Bb, A, Gm, Dm, A. For dynamics, bars 1 to 4 are played at mezzo-forte (mf), while bars 5 to 14 shift to piano (p). A steady tempo of 55 beats per minute is maintained across all bars 1 through 14, performed on the keyboard.
3.	Conflict Music I	<i>Music Konflik 1</i> 	"Hey, Sumarah, your father was with the PKI, wasn't he?" "That's right! Mr. Suliman was the one who always supplied sugar to the PKI!" "How frightening... those PKI sympathizers!" (Laughs.) "PKI... PKI... PKI... PKI..." "Silence!"	This illustrative music is set in the key of F, using the F clef, with a repeating chord progression of Dm and C performed on the keyboard. For dynamics, bars 1 to 12 are played at mezzo-piano (mp); on the fourth beat of bar 12, and continuing through bars 13 to 14, the dynamics shift to forte (f) to underscore the actor's shouting in this scene. A relatively fast tempo of 115 beats per minute is maintained throughout bars 1 to 14.
4.	Conflict Music II	<i>Music Konflik 2</i> 	"Working as a domestic worker became my main occupation. From early morning until late at night, I worked tirelessly—tidying the house... (sighs) washing clothes, mopping the floor, and putting	This illustrative music is notated in the percussion clef and D clef. Dynamics remain relatively consistent throughout bars 1 to 16 at mezzo-forte (mf); the bass instrument enters on the fourth beat of bar 5, also at mezzo-forte (mf). The tempo is set at 115 beats per minute from bars 1 to 13, before decreasing to 100 beats per minute from bars 14 to 16 to signal the conclusion of the musical segment,

			my employer's child to sleep."	aligned with the actor's performance and dialogue in the scene.
5.	Conflict Music III	Music Konflik 3 	"(The sound of light rain and thunder.) Rain? It's raining? I forgot the clothes I hung out to dry upstairs. No...! All the clothes were soaked. Some were blown down and covered in dirt. When my employer came home, I was met not only with anger but also with insults: 'Stupid... Stupid... You're so stupid, Sumarah!' My own carelessness made me vulnerable to being taken advantage of by others."	This illustrative music is set in the key of F, using the F clef. Dynamics undergo distinct changes throughout the piece: bars 1 to 3 are played at piano (p); bars 5 to 7 at mezzo-piano (mp); and bars 9 to 11 at mezzo-forte (mf). Gradual dynamic shifts are also applied: a crescendo (gradual increase in volume) occurs in bars 4, 8, and 12 to 13. Specifically, bar 4 rises from piano (p) to mezzo-piano (mp), bar 8 rises from mezzo-piano (mp) to mezzo-forte (mf), and bars 12 to 13 feature a decrescendo (gradual decrease in volume) from mezzo-forte (mf) back to piano (p). The tempo is set at 60 beats per minute from bars 1 to 10, then slows to 55 beats per minute from bars 11 to 13, signalling the conclusion of the segment in alignment with the actor's performance and dialogue.
6.	Conflict Music IV	Music Konflik 4 	"But there was one thing that made me happy to work here... Mas Edi." "I love you so much...!" (She dances with Mas Edi. Suddenly, Sumarah falls to the ground. When she looks up, Mas Edi has disappeared. Overwhelmed by despair, Sumarah loses her sanity and cries out desperately in search of him.) "Mas Edi...! Mas Edi...! Where are you? Please	This illustrative music is set in the key of G, using the G clef. Dynamics shift to reflect the narrative arc: bars 1 to 9 are performed at mezzo-piano (mp), accompanying the romantic scene in which Sumarah dances with Mas Edi. From bars 10 to 21, the dynamics rise to forte (f), marking the transition from tenderness to tension as Sumarah collapses and Mas Edi abandons her, leaving her in a state of madness. The time signature also changes: bars 1 to 9 use triple metre (3/4), while bars 10 to 21 switch to quadruple metre (4/4). Tempo is calibrated to match the dramatic progression: the 3/4 section runs at 170 beats per minute; in 4/4, the tempo starts at 140 beats per minute from bars 10 to 13, accelerates to 150 beats per minute from bars 14 to 16, and rises further to 160 beats per

			don't leave me...!"	minute from bars 17 to 21. This gradual acceleration mirrors the actor's portrayal of Sumarah's descent into madness and her frantic cries for Mas Edi, intensifying the sense of tension conveyed to the audience.
7.	Conflict Music V	<i>Musik Konflik 5</i> 	"Sumarah's hopes were shattered. Behind my employer's dark robes, I was treated like an animal." (She is sexually assaulted.) "I was raped... I was raped..." "Pull yourself together, Sumarah. Stay strong. Hold your head high. Spit in the face of those who treated you like an animal. Raise your hand, take the knife... and drive it into his heart."	This illustrative music accompanies the scenes of assault and Sumarah killing her employer. The piece is set in the key of F, using the F clef. For the assault scene spanning bars 1 to 15, dynamics are set at forte (f). Distinct dynamic shifts mark the subsequent scene: bars 16 to 19 are played at mezzo-forte (mf); bars 20 to 25 rise to forte (f); and bars 26 to 36 reach fortissimo (ff). Tempo also follows the dramatic arc: the assault scene maintains 140 beats per minute across bars 1 to 15. For the killing scene, the tempo begins at 120 beats per minute from bars 16 to 19, accelerates to 130 beats per minute from bars 20 to 25, and increases further to 140 beats per minute from bars 26 to 36.

8.	Climax Music	<i>Music Klimaks</i> 	"I killed my employer... I killed them all. I know that from this moment on, my life will be consumed by darkness. For years, I was innocent, yet I was treated as though I were guilty. Now, I have chosen to commit a crime—a crime in its truest sense." (Sumarah is arrested.) "To the honorable members of the court, I know that I will be sentenced to death. I do not seek a defense, nor do I need legal counsel. For me, struggle, hope, and suffering all demand courage. Yet hope itself has become the prison of my life. This is who I am. My name is Sumarah, and I am ready to die." (Execution by beheading.)	This illustrative music accompanies the beheading scene and is set in the key of F, using the F clef. For dynamics in this climactic segment: bars 1 to 4 are performed at mezzo-forte (mf); bar 5 features a crescendo, rising from mezzo-forte (mf) to forte (f); bars 6 to 19 continue at forte (f); and bars 20 to 25 reach fortissimo (ff). The tempo maintains 135 beats per minute from bars 1 to 13, then increases to 150 beats per minute from bars 14 to 25. This intensification of tempo and dynamics is designed to underscore the extreme tension of Sumarah's execution, helping the audience feel the scene's weight and grasp its narrative significance.
9.	Resolution Music	<i>Music Resolusi</i> 	(There is no spoken dialogue in this scene.)	This illustrative music is set in the key of F, using the F clef. For this resolution section, bars 1 to 7 are performed at mezzo-piano (mp), with a steady tempo of 60 beats per minute. This closing passage supports the sombre, mournful atmosphere that follows the execution scene.

Table 1. Structural Sections of the Illustrative Music in the Monologue *Balada Sumarah*

4. CONCLUSION

The structure of the illustration music reflects the dramatic trajectory of the performance. Musical elements such as tempo, dynamics, rhythm, and timbre are carefully organized to establish musical continuity that supports the narrative development and reinforces the dramatic progression of the monologue. Consequently, the integration of music and dramatic performance forms an inseparable artistic unity, contributing significantly to the effectiveness and expressive quality of the production. The illustration music was composed with careful consideration of the dramatic elements embedded in the script. Decisions regarding instrumentation, musical composition, tempo, dynamics, and overall musical character were deliberately aligned with the emotional atmosphere and dramatic context of each scene. As a result, the illustration music developed in parallel with the narrative structure, creating a coherent relationship between musical expression and dramatic action. Furthermore, the 17th National Student Art Week Competition (PEKSIMINAS XVII) 2024 provided an important platform for university students to demonstrate creativity, artistic skills, and innovation in the performing arts. Within this context, the carefully designed illustration music made a substantial contribution to the artistic quality and overall success of the monologue performance *Balada Sumarah*. The findings of this study demonstrate that thoughtfully composed illustration music not only strengthens dramatic expression but also enhances the aesthetic and communicative impact of theatrical performance.

AUTHOR CONTRIBUTIONS

This research report is expected to serve as a reference for students of the Department of Fine Arts, Dance, and Music (Sendratasik) at Universitas Negeri Surabaya (Unesa) who wish to examine illustrative music in theatrical performances, particularly monologues. Other students may conduct similar research using different objects of study, thereby producing a broader and more diverse range of scholarly analyses.

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