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The Aesthetics of Rock Music in Musical Drama Performances

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Abstract

Drama is one of the components of theater education that can be integrated with other art forms. Within the various elements of theater or drama, there is a collaboration of visual arts, music, dance, drama, and literature. Popular music has been developing in Indonesia since the colonial era, particularly in the 20th century. During this period, genres such as Krontjong, Jazz, orchestral music, and rock music began to emerge. In the world of popular music, rock music has carved out its own space among enthusiasts, symbolizing freedom, rebellion, and high creativity, marked by its dynamic melodies and rhythms, as well as its profound lyrical content. Rock music has become a medium through which listeners express themselves. This article aims to elaborate on musical drama as a form of performance conducted by secondary school students, who take on the dual roles of actors and production team members, in exploring rock music through musical theatre. Such an approach enriches the students' acting experiences within a musical context. Integrating rock music into the performing arts provides a fresh atmosphere that can influence the students' characteristics and experiences. This study employs an exploratory qualitative method, involving various stakeholders, to analyze the implementation and impact not only to enhance students' experiences in acting, but also to stimulate creativity by encouraging the analysis of rock music characteristics, which are expressed through drama. This process supports the development of diverse ideas in musical theatre, ultimately contributing to the quality and elements of school-based musical performance.

Keywords: aesthetics, rock music, performances, musical drama.

INTRODUCTION

Art in the world of education is inseparable from school activities. The teaching of arts and culture in schools plays an important role in developing the potential of each student. In addition, arts and culture education can be integrated with other subjects, such as History, Language, Crafts and others.

Art and culture are mandated by the law of the Republic of Indonesia No. 19 of 2005, which was later amended by Government Regulation No. 32 of 2013 concerning the National Education Standards. It is not confined to a single subject, as culture encompasses all aspects of life.

When discussing art, it is inseparable from the concept of 'artworks'. Artworks do not simply appear and get presented to an audience. Rather, an art management process is needed as a bridge between the idea, the creation, and the presentation of the artwork. The same applies to arts and culture education in school. Students, along with teachers, parents, the education department, and other supporting parties, can collaborate in the creation and presentation of artworks. This creates a space for expression for students and a space for appreciation for others.

This space for expression emerges through mutual agreement between students, teachers, parents, the school community, and other educational institutions. Such support is aimed at creating a concrete program that has a positive impact not only on the students but also on the school and educational institution (such as the Department of Education). In doing so, it paces the way for the development of a golden generation enriched with meaningful experiences nurtured since their school years.

According to (Krobo et al., 2025) in their previous research, "self-confidence in students is crucial, as it can be a determining factor in their academic performance". Based on this statement, drama can serve as a means to develop self-confidence, which refers to the belief an individual has in their own abilities.

Creative self-expression involves multiple elements (multidimensional), including language, sound, form, movement, acting, and their combination. Meanwhile, the

term "multidimensional space" refers to the integration of various concepts such as knowledge, understanding, analysis and evaluation, appreciation, creation and innovation, harmoniously uniting the elements of aesthetics, logic, kinesthetic awareness and artistic ethics into a cohesive whole.

According to (Rahmat, n.d.) in his previous research, "Theatrical art in cultural arts education is a form of appreciation toward the presentation of performances and an educational tool". From his statements, it is undeniable that theater in the cultural arts curriculum plays a significant role in fostering appreciation for creative works and character education. However, his research did not explicitly discuss musical drama in terms of aesthetics and its relationship with music genres. Nonetheless, its relevance can be used as a reference in defining theater art within the context of cultural arts education.

According to (Sinaga et al., 2018) their previous research discussed musical activities in the process of music education in school. They identified five main musical activities: listening to music, singing, playing musical instruments, moving to music, and reading musical notation. The gap in this study lies in the absence of an integrated approach that combines music with musical drama, as well as the lack of explanation of various music genres such as rock, since the focus was primarily on traditional children's songs. In contrast, the relevance to the current study highlights that teacher creativity greatly influences the variety of musical activities, including the integration of music into musical drama. Music serves as a medium for character development, aesthetic appreciation, and cultural understanding. Specifically, the aesthetics of rock music, when properly filtered and adapted, can become an educational tool to express social issues, adolescent emotion, or values commonly found in musical themes. Therefore, this study can serve as a model for designing rock music-based musical drama in schools.

Previous research conducted by Utomo (2013) focused on analyzing the needs of music teachers in the context of implementing action

learning based instruction in schools. However, this study did not explore popular music genres such as rock, even though such genres are highly suitable for the staging of musical dramas, as it emphasize direct experiential learning, creative projects, collaborative work, and reflective practices. The aesthetics of rock music in musical drama can support all of these components, as it is energetic, collaborative, and emotionally engaging. For example, the use of rock songs can effectively illustrate themes of spirit, motivation, and more.

Based on the 2013 curriculum (Kurikulum 2013), arts education is categorized according to educational levels as follows:

Table 1. Categories of Arts Education in School

No	Level	Arts Education
1.	Elementary School (SD)	Seni Budaya and Prakarya (Muatan Lokal)
2.	Junior High School (SMP)	Seni Budaya (Kelompok Wajib B) Rupa/Tari/Musik/Teater
3.	Senior High School (SMA)	Seni Budaya (Kelompok Wajib B) Rupa/Tari/Musik/Teater

Theater, also known as acting, drama, or fragments, includes various forms, one of which is musical drama. In cultural art education, art performances serve as a medium for appreciation through the performing arts. Additionally, the theater functions as a means to develop several important aspects in students, including;

- Building students' self-confidence
- Encouraging self-expression and the development of individual potential
- Fostering collaboration in creating a production concept
- Enhancing students' soft skills

Providing meaningful experiences in performing arts, both as part of the production team and as performers

Musical drama is a type of theatrical art and serves as one form of art that functions as an educational tool. Musical theater incorporates elements of play and acting, and within it are various other artistic components. The study of theater or musical drama can be integrated into cultural arts education. This shows that cultural arts education is not solely focused on developing academic potential, but also plays a role in nurturing students' character and creativity.

Musical drama in the performing arts can integrate various other art forms, including drama, dance, music, and visual arts. This has great potential to facilitate creative, innovative, and interactive learning in schools.

The context of education through musical drama performances can serve as a medium for self-expression through art. However, it can also be a tool to develop students' abilities in critical thinking, collaboration, and communication in expressing ideas and concepts. As stated by

(Putri et al., 2024) In their previous research, "Drama performances can enhance children's language skills at an early age. Using an interactive approach in drama performances supports language development in a fun and meaningful way". However, the study did not fully explore the aesthetic dimension of the role of music in the context of musical drama.

Education in the current era demands the discovery of more interactive and enjoyable learning methods. Many students have not yet had direct experience participating in performances as art practitioners. This is largely due to a lack of knowledge and exposure to the arts. Most of their artistic experiences are limited to being spectators, whether in live performances or those viewed through digital media or other platforms such as television, YouTube, and so on. This phenomenon raises questions about how arts education can provide meaningful experiences for students, as well as how music can play a role in musical drama performances.

Drama in cultural arts education is relevant to the evolving needs of education and the ever-changing curriculum. Cultural arts can focus on skill development and student-centered learning. Through project-based learning, such as musical drama performances, students are given space to actively participate and express themselves, both individually and collaboratively.

The process of organizing a drama performance involves complex tasks carried out in stages. It begins with the development of a concept, based on an initial question regarding students' knowledge and experience with performing arts. Following this, students are provided with instructional material related to staging a musical drama.

Musical drama or performing arts can combine various art forms such as acting, music, and dance into a cohesive presentation. This approach has a broad and profound impact on the way the storyline is conveyed, helping to build emotion and create the atmosphere intended within the overall concept of the performance.

In popular music in Indonesia, one of its genres is rock music. Those genres have strong and distinctive characteristics, both in terms of their music and their visual elements (fashion style). Rock music in musical theater performance can serve as a backsong, but it can also function as a dramaturgical tool that shapes characters and reinforces themes.

This study aims to explore how the aesthetics of rock music can be applied in musical drama and its impact on students' creativity in presenting musical theater performances in school

The work presented in this performance is based on three main principles: (1) the collaboration of elements from drama, music, dance, and visual arts. This reflects the characteristics of various art forms that students can choose based on their interests, yet still be presented in a unified form as a collaborative musical drama; (2) featuring a large (epic) cast to accommodate students involved in different art forms within a single performance, with the presentation being carried out by members of the same class; (3) the creation of the work is

grounded in students' creativity and innovation across various media, both audio and visual.

This paper aims to describe arts education through an alternative application of musical drama, incorporating the popular musical genre 'Rock' into a theatrical performance. These characteristics can be observed through the sound of the music used as well as the distinctive costumes worn by the actors involved. According to (Perdana et al., 2017) "Art expresses ideas and emotional experiences that cannot be communicated through other media such as language and mathematics". This statement emphasizes that performing arts, including music and drama, have the power to express emotional meanings and inner experiences that are difficult to explain with words. In the context of a performance, this means that each aesthetic element (music, movement, visual art) plays a role in profoundly conveying symbolic meaning.

This article uses an aesthetic theory approach to explore how music can express and evoke aesthetic experiences related to the characteristics of rock music in theatrical performance within the context of art showcases. Additionally, this article adopts Goffman's dramaturgical approach, which views human interaction as a process of managing messages that are expected to influence others. Humans, as actors performing roles, use symbols to present a story. Music is one dramaturgical element that helps create atmosphere and convey deep meaning to the audience.

According to (Suneki & Haryono, 2012) "Humans are actors who try to combine personal characteristics and goals with others through their drama". Based on dramaturgical theory, actors on stage are individuals who interpret themselves to portray a character. An actor must first interpret the role before performing it.

In theater drama education, students are expected to identify and analyze intrinsic elements such as theme, characters or characterization, plot, setting, style, language, and the message conveyed in the story. As stated by (Kinesti et al., 2015) "The form of a

performance is viewed from the movement of the performers. Accompaniment, makeup, costume, props, and the audience all form an interconnected whole that influences one another". This explains that in a performance, the aspect of beauty (aesthetics) does not arise from just one element, but rather from the harmony between movement, music, costumes, and interaction with the audience. This reflects aesthetic performance as a total experience of the visual, auditory, and emotional.

According to Wiyanto in (Zega, 2022) "Drama is a form of performance that contains a story presented in the form of dialogue and movement based on a script, supported by stage design, lighting, music, makeup, and costume".

Based on these statements, theater essentially contains a story, meaning it carries a message or meaning to be conveyed through the narrative, projected onto the stage with various aspects of

(Rahmawati et al., 2017) They argue that the aesthetic creative process, the dedication and sensitivity of the artist in completing every visual detail. In this context, the production of a performance, similar to the artistic process in musical drama, shows that aesthetics are not only present on stage but also in the creative work behind the scenes.

According to (Nuryanto, 2014) "Theater is often associated with drama; some refer to it as theater, while others call it drama. The term 'drama' comes from the Greek word 'draomai', which can also be interpreted as a form of art derived from movement and sound performed by humans with a narrative (plot). The primary presentation is expressed through dialogue".

According to (Kaye & Lebrecht, n.d.) "The aesthetic approach designs sound and music for the stage to achieve a new dimension in creativity. The reality of theater is that a production can provide many resources, and sound in theater will continue to evolve as an essential design element".

Based on the various statements above, it can be concluded that drama or theater is a form of performance involving individuals as actors who portray roles through dialogue. However, most previous studies have tended to

focus on learning outcomes or students' cognitive achievements, and rarely highlight students' creative process in composing musical performance and supporting elements of the show. Furthermore, there has been little exploratory observation of how musical drama can serve as a medium for self-expression, teamwork, and character development among students.

Based on the review, several gaps have been identified in previous studies, including the limited research that explores in depth the creative processes of students in staging musical dramas, the lack of documentation on how students independently organize supporting elements (such as music, costumes, stage design and others), and the scarcity of studies that employ an exploratory approach to capture students' lived experiences during collaborative art activities.

The urgency of this research lies in the following points: (1) it can provide space for students to explore and express themselves through integrated arts activities; (2) it supports the implementation of project-based learning within the Merdeka Curriculum; (3) it is assist arts and culture teachers in understanding how students engage emotionally, socially and creativity in the performance process.

The novelty of this research includes: (1) providing a detailed depiction of the process of students' creative exploration in creating and performing drama at school; (2) demonstrating how students' roles as actors, music arrangers, scriptwriters, costume designers, and stage managers contribute to an aesthetically valuable performance; and (3) employing an exploratory design to capture the contextual and natural dynamics of classroom learning".

METHODS

Type and Research Design

This article presents a description of the role of rock music in performing arts, particularly in school-based musical drama performances. It employs a qualitative approach aimed at exploring and understanding phenomena that have not yet

been thoroughly examined. This is carried out by analyzing and synthesizing musical drama within an aesthetic context. According to (Kusumastuti & Khoiron, 2019) "Qualitative research is a research procedure that produces data in the form of written or spoken words from people or observed behavior."

This study employs an exploratory qualitative design to deeply investigate experiences, understandings, and dynamics within the context of art education (particularly in areas such as musical drama and music) that have not been extensively explored in previous research.

Research conducted by (Suyanto, 2019) discusses phenomenology as a method in musical theater performance studies. He explains that musical theatre, whether in traditional or modern forms, typically involves song, dialogue, acting, and dance. Its core content may include humor, anger, or romance, but the narrative is delivered through a cohesive integration of words, music, and movement, primarily serving an entertainment function.

Research Subjects

The research was conducted at SMP Negeri 2 Cilegon. This school was selected based on several considerations: (1) the school actively holds annual performing arts activities, including musical dramas, music performances, and other artistic showcases; (2) the arts and culture teacher is known for being creative and supportive of project-based art activities; and (3) the researcher's accessibility to the school facilitated the observation and data collection process.

The selection of class 9H was also deliberate, as the students in this class were directly involved in the artistic project or performance under study. Furthermore, as final year students at the junior high school level, they possess more mature thinking and learning experiences, which better reflect the overall impact of arts education. This class was also considered socially and academically representative for exploring the dynamics of an arts-based classroom.

Data Collection Techniques

Data collection was conducted through interviews involving 5 to 7 participants, including three students, one arts and culture teacher, and one homeroom teacher. The selection criteria were based on their direct involvement in the planning and implementation of the performance activities. The students were chosen based on their roles in the project (e.g., as performers, scriptwriters, or concept developers). The interviews were conducted face to face using a semi-structured format and recorded with consent. In addition to interviews, questionnaire responses collected through forms and transcripts were analyzed. The interviews focused on participants' experiences, perceptions, and the meanings they derived from their involvement in the activities.

Data Analysis Techniques

Data analysis is a process of sorting, structuring, and organizing collected data into a more meaningful and systematic form. The data analysis technique used is triangulation, which was conducted in three forms: (1) comparing data from students, teachers, and documentation; (2) combining the results of interviews, direct observations during rehearsals or performances, and documents analysis, including scripts, recordings and audio materials used; (3) comparing field findings with concepts of performance aesthetics, art education, and character development found in the literature.

The result of the triangulation strengthens the finding that artistic activities such as musical drama are effective in fostering students' creativity, confidence in performing, and collaboration. Moreover, the music in the drama evokes deep emotional responses from the participants. In addition, data obtained from both students and teachers support one another, particularly regarding the importance of arts education as a medium for expression and character development.

Data Collection and Analysis

The data were obtained through questionnaires as a form of observation of the musical drama performance, as well as interviews with a sample group from class 9H of SMP Negeri 2 Cilegon. The research data were then analyzed using the triangulation method, based on students' experiences in organizing the art performance (from the initial planning stages to the final execution of the event labeled as an "art performance" in the form of a musical drama. This analysis aimed to address the following research questions: (1) How is rock music implemented in the musical drama performance at school? (2) What are the challenges in integrating rock music into a school-based musical drama performance?

RESULTS AND DISCUSSION

The Development of Rock Music in Indonesia

Rock music is one of the music genres that has grown and contributed significantly to the music industry in Indonesia. Rock music originated in the United States amidst major social change and has often been associated with freedom of expression, political criticism, and cultural renewal. Although not all subgenres of rock music carry themes of rebellion, freedom of expression remains a core element of this genre.



Figure 1. Rock Symbol/ Metal (*Devil Horns* or *Rock Horns*)

The symbol shown above is not unfamiliar to the Indonesian public; both children and adults would spontaneously recognize it as the symbol of rock or 'metal'. The symbol is commonly known as the 'Devil Horns or Rock Horn'. Although the term "devil" may sound fierce or intimidating, the symbol carries a deeper meaning: (1) it represents unity, solidarity, and a deep affection

for the rock or metal genre among its community; (2) it symbolizes strength and the courage to express one self; and (3) it conveys the spirit of "rock on" and "live loud", representing a dynamic and energetic lifestyle. Therefore, the gesture is not merely about raising a hand, but it holds profound symbolic significance.

According to (Hidayat, 2018) the development of rock music in Indonesia began in the 1960s. However, in its early stage, rock music faced significant opposition, particularly from the government during the administration of Indonesia's first president, Ir. Soekarno. (Pertiwi, 2014) notes that the music genre referred to as "ngak-ngik-ngok" was used to describe Western music, particularly rock n' roll.

President Soekarno believed that rock music could weaken the nationalist spirit among Indonesian youth. In his speech commemorating Youth Pledge Day (Hari Sumpah Pemuda) in 1961 in Surabaya, he stated, "The ngak-ngik-ngok music must be eliminated. It is the youth who are responsible for eradicating the excessive influence of Western culture".

This stance was also supported by visual documentation and explanation provided by (Hakim, 2021) in *Kompas.com*, illustrating how the government at the time actively resisted Western musical influences.



Figure 2. President Soekarno covered his ears when he heard 'ngak-ngik-ngok' (Source: Seventh News, National Geographic Indonesia)

Rock music emerged as a symbol of rebellion and freedom of expression, characterized by distinct elements that set it

apart from other music genres. Listeners are often captivated by the piercing and sharp sound of electric guitars, the powerful rhythm foundation created by drums and bass, and the vocals that frequently feature high notes, screams, or falsettos expressing deep emotional intensity from the singer. In a unique, bold, and powerful sound. Typically, rock music emphasizes themes of rebellion, freedom, and social critique.

Along with the development of rock music, as with other music genres, rock has cultivated its own distinctive style and fashion. This is reflected in the iconic appearance often associated with rock culture: leather jackets, tight pants, metal accessories, and bold or dark makeup. However, as time progressed, rock fashion has evolved. New elements such as ripped jeans, metal chains, and heavy boots have become part of the modern rock style, demonstrating how fashion within the genre adapts to changing trends.

This evolution is in line with the development of various subgenres within rock music, each bringing new styles and fashion trends. Among them are:

- 1) Rock n' Roll, in the era of Elvis Presley during the 1950s, marked by energetic rhythms and the early rise of rock music;
- 2) Hard Rock, popularized by Led Zeppelin, characterized by long guitar solos and a heavier sound;
- 3) Punk Rock, known for its fast tempo and short songs, often carrying themes of social and political protest;
- 4) Heavy Metal, in the era of Metallica, featuring loud sounds, highly distorted guitars, and high-pitched vocal styles;
- 5) Glam Rock, as seen in the era of Queen, which combined theatrical elements with flyboyant, colorful fashion.

Based on the points above, each subgenre of rock music has the ability to adapt and evolve over time, creating various forms that resonate with listeners in different eras. In Indonesia, this adaptability has given rise to unique local variations of rock music, such as RocDut, a fusion of rock with the rhythms and

nuances of Dangdut music among many other creative hybrids.

The Implementation of Rock in School Drama Performance

According to the *Kamus Besar Bahasa Indonesia* (KBBI), the term *Pergelaran* means “performance” and can refer to various forms such as drama, wayang (traditional puppet shows), or live acts. The word *pergelaran* is derived from the English terms “Exhibition”, “Show”, and “display”. Or “festival”. In practice, this term is commonly used to describe performance in music, dance and theater, or drama.

In contrast, the term *exhibition* is used in the context of visual arts. This distinction is based on the nature of the object being presented. In music, dance, and theater, the works are performed in a live or dynamic form (movement/ action), whereas in visual arts, the works take the form of a tangible object. This aligns with (Fallah, 2014) statement that “A performance, in general, is the final expression of an artistic process presented to the public or an audience”.

The following is the stage artistic design used in the musical drama performance

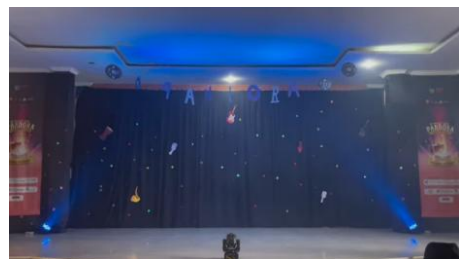


Figure 3. Stage Design (Doc., Prima Suci Lestari, 2024)

Based on the statements above, it can be concluded that a performance can serve as a medium of communication between the creator of the work and its audience, also referred to as the “appreciator”. In this context, an interaction occurs, built upon a system of organization known as performing arts management.

The following matrix illustrates how music and scene support each other in creating

an aesthetically compelling musical drama performance.

Table 2 Analysis of Rock Music in Musical Drama

Sequence & Scene Description	Type of Music	Music function	Relationship Between Music and drama
Opening Scene Three students dance and act as if listening to the song 'Beraksi' by Kotak Band, wearing headphones and denim jackets	Modern Indonesian Rock (Rock Alternatif)	To energize the opening and introduce a rebellious and expressive mood	Music sets the tone for youth energy and freedom, aligning with the students' expressive movements and modern style.
2. Conflict A group of students learns about the 'Rockstar' audition. They form teams to support their own group member	Pop Rock with a confrontational and rhythmic movement	To build a sense of rivalry and competitive tension	Enhances the storyline, emphasizing the motivational state and intensifying the dramatic musical atmosphere.

s, but eventually end up in conflict			
3. Climaxes The Rockstar audition takes place, featuring students with unique character and performance style	Mixed Rock style (e.g., Glam Rock, Hard Rock, Punk Rock) to reflect each character	To highlight each character's individuality and showcase musical diversity	Music supports character development and enhances the climate by presenting a dynamic and engaging performance variety.
4. Penutup Seluruh pemain menyapa penonton dan berbasis untuk melakukan dance terakhir (dilakukan oleh seluruh murid di kelas 9H)	Upbeat Rock/Pop Rock with celebratory tone (<i>footlose</i> song)	To create a joyful, unifying atmosphere and perform on a high note	Music reinforces the theme of unity and shared experience, providing a powerful and emotional finale to the musical drama

Estetika Musik Rock dalam Pergelaran Pentas Seni Aesthetic of Rock Music in School Musical Drama Performances

The term *aesthetics* originates from the Greek word ‘aestheticos’, which literally means “to perceive through sensory observation”. In English, aesthetics refers to “feeling of perception”. Aesthetics is the branch of philosophy that deals with the nature of beauty, how it is formed, and how individuals experience and perceive it.

Several definitions of aesthetics have been discussed, such as the one by Barnes and Noble, who state, “Aesthetics is a branch of philosophy that develops principles about art and beauty. “Similarly, Barnet explains, “Aesthetics is a branch of philosophy concerned with art and beauty”.

The aesthetic subject matter in defining aesthetics ‘fishwich’ defines aesthetics as “sensory perception and its connection with the cognitive process of an individual being influenced by the experience of art”. Additionally, Edward similarly states that “Aesthetics is the human experience in creating, enjoying, and understanding art, thus encompassing the experiences elicited by a work of art”.

According to (Sumardjo, 2000) “Every work of art possesses beauty”. And in philosophy concluded that every artwork contains beauty, including elements such as the costumes, the music played, the props that are visually presented, and the storyline. These components together make the musical drama a holistic art form

According to Djelantik (1999:17) in (Komariyah & Wiyoso, 2017) There are three fundamental aspects of aesthetic value: form or appearance, weight or content, and presentation. Based on this statement, the form refers to something perceptible in a concrete way (through visual or auditory perception). According to (Rohana & Indah, 2021) The elements of drama consist of theme, plot, characterization, dialogue, setting, and message.

Table 3. Framework for Aesthetic Thinking in Rock Music in Drama



Based on the framework of thinking, the content or weight of an artistic object or event not only encompasses what is visible but can also be felt or experienced as the meaning behind the artwork. The content here consists of three aspects: (1) atmosphere (mood), idea (concept), and (3) metaphor or message. Furthermore, presentation refers to how the artwork is presented to the audience or observers. In presenting art, three elements play a role: (1) talent, (2) skill, and (3) means or media (medium/vehicle)

Based on this, in a school musical drama performance, the aesthetics in terms of appearance refer to the musical drama form, with the theme of rock music as the backdrop of the story and fashion style as a tool to strengthen the characters/ actors within the narrative.

In terms of content, the aesthetics of the performance in the school setting reflect the concept of school life, illustrated through a “rockstar” talent search and use of a rock-themed story and setting. As for the presentation, it is delivered in a mass format, with 32 students from class 9H as SMP Negeri 2 Cilegon participating, with roles chosen according to each student’s preference.

Rock music holds comprehensive potential in art education, as it possesses distinctive characteristics both in terms of musical elements and the stylistic identity of its performers, encouraging an atmosphere of free expression. As stated by (Darmawanto, 2015) “The expression conveyed is an imaginative representation of the unconscious mind, manifested through symbolic works of art”.

This implies that expression emerges from the mind and is transformed into a tangible form (an artwork). Furthermore, its energetic rhythm has the power to move listeners emotionally, instilling a sense of enthusiasm (especially for students), encouraging them to be more open in expressing their feelings.

In the context of performing arts, rock music can assist students in creating the atmosphere and style needed in their production concept, helping them to develop character interpretation and presentation visualization. Therefore, integrating rock music into acting lessons can be an innovative approach to fostering creativity, empathy, and the courage to express oneself among students.



Figure 4. Fashion ala Rock Style (Doc. Prima Suci Lestari, 2024)

The following is an analytical table that contains descriptions of music and dramatic scenes performed in each sequence, illustrating how these elements support one another in realizing an aesthetically pleasing and cohesive musical drama performance

Table 3. Analysis of Music and Scenes in the Musical Drama

No	Sequene	Scene Description	Music Description	Relationship Music and Scene (Aesthetic Support)
1	Opening	The students entered the stage with the backson of (Beraksi – Kotak Band)	The cheerful music, with an upbeat tempo featuring guitar and drum instruments, created a spirited atmosphere and seemed to connect with audience	The music created an atmosphere of enthusiasm and together as an introduction to the story
2	Conflict	During a classroom gathering, a student with an arrogant demeanor suddenly entered and expressed	The illustrated music featured the song 'Marah-marah' by Project Pop, used to portray the conflict between the two groups. Despite the	The music intensified the emotional tension between the characters, adding depth to the drama and enchanting the

No	Sequence	Scene Description	Music Description	Relationship Music and Scene (Aesthetic Support)	No	Sequence	Scene Description	Music Description	Relationship Music and Scene (Aesthetic Support)
		interest in joining the rockstar audition. However, another group of student proposed their modest and innocent friend (who possessed a beautiful singing voice) as a more suitable candidate. This sparked a debate between the two groups within the	tension, the scene remained visually appealing through the synchronized movement performed by both groups	atmosphere of the musical performance			classroom.		
3	Climax					The Rockstar audition was conducted with two hosts, three judges, and four contestants, each with their unique character	The host entered the stage accompanied by the backing music <i>Idola Indonesia</i> , setting the scene to resemble an Indonesian Idol-style audition. Each contestant entered the stage one by one, showcasing their unique personalities: The first contestant performed a song by Nissa Sbyan, character	The music used reflects the personalities of the audition participants 'ranging from naive, narcissistic, entertaining' to help build the atmosphere here and present to the audience which contestant is most deserving to be chosen.	

No	Sequ nce	Scene Descrip tion	Music Descripti on	Relatio nship Music and Scene (Aesthet ic Support)	No	Sequ nce	Scene Descrip tion	Music Descripti on	Relatio nship Music and Scene (Aesthet ic Support)
			<p>rized by a shy and stiff demeanor or The second contestant, a male student dressed in tock-inspired attire and carrying an electric guitar, sang a rock version of Tayo. Accompanied by backup dancers with blue Tayo bus props, the performance sparked laughter among the audience .</p>					<p>The third contestant, previously portrayed as arrogant, appeared with a full Rock star look and started by playing a Metallic a-style guitar melody. However, the performance took a surprising turn as he began singing a <i>JKT48</i> song, joined by backup dancers in a girlband-style outfit, The fourth,</p>	

No	Seque nce	Scene Descrip tion	Music Descripti on	Relatio nship Music and Scene (Aesthet ic Support)	No	Seque nce	Scene Descrip tion	Music Descripti on	Relatio nship Music and Scene (Aesthet ic Support)
			initially portrayed as a timid and nerdy character, performed a song by J-Rocks. Midway through the performance, he took off his glasses and transformed his posture and attitude to appear confident and captivating. After all the contestants had performed, the judges announced the					fourth contestant as the student selected to become the "Rockstar"	
					4	Closing	All cast members reunite and perform a group dance, celebrating togetherness	Upbeat rock (song: <i>Footlose</i>)	The music unified all the previous scenes, closing the performance both emotionally and aesthetically. As all the performers, dressed in costumes reflecting their characters, took the stage, it created

No	Sequence	Scene Description	Music Description	Relationship Music and Scene (Aesthetic Support)
				a warm yet joyful atmosphere, while still maintaining the rock vibe through their costumes

Based on the table above it explains the sequence of scenes, the description of each scene, and the relationship between the scenes and the music. It can be concluded that the music and scenes are well integrated, with the use of illustrative music, the scenes, the storyline background, and the overall concept all depicting that rock music can be applied as a theme in a school musical drama.

In musical drama, there are two key elements: drama and music. However, the music in a musical performance primarily serves an aesthetic function as an 'enhancer' of the story presented in the script. In reality, music in a musical drama can serve even more functions and play an important role, as outlined below:

- 1) Opening Music (Overture): Used at the beginning to focus the audience's attention and signal that the performance is about to start. It needs to be captivating enough to draw the audience in.
- 2) Scene Transition Music: This music is used during scene change (or acts) and

is typically short. Its purpose is to maintain the emotional stability of the audience as they move into the next act and to signal the actors and stage crew to prepare for the next scene.

- 3) Illustrative Music: This type of music is used to express the emotional state of the actors and is applied during specific parts of the story or scenes. It helps convey the inner thoughts and feelings of the characters.
- 4) Soundtrack Music: The theme song music is tailored to reflect the theme considered important in the story. It typically represents various characters and may also be presented in instrumental form.
- 5) Character Theme Music: This is music that represents the character of the role being played. When a character enters or appears on stage, the music helps the audience recognize the character based on the distinctive qualities of that music.
- 6) Accent Music: Used to emphasize the actor's movements, even when human actions do not naturally have a clear sound. This music is often referred to as "effects" (for example, sounds like footsteps or punches)
- 7) Setting Music: This music is used to convey the atmosphere of a place or time during a scene. For example, the sound of crickets might indicate nighttime, or rural sound could be used for a countryside setting.
- 8) Emotional Release Music: This music serves to dissipate the emotion built up in the previous scene, intentionally breaking the emotional tension to remind the audience that what they're watching is merely a performance.
- 9) Closing Music: Used to indicate that the performance is over. The closing music may be similar in composition to the opening music or another scene's music, but often it is different and tailored to the concept of the performance.

For the rock-themed musical performance at SMPN 2 Cielgon, the music can be broken down as follows:

- 1) Opening Music (Overture): The song *Beraksi* by Kotak Band is used to energize the audience and create an energetic atmosphere, reflecting the symbolic meaning of rock music with the phrase 'rock on'.
- 2) Scene Transition Music: Guitar effects from an audio editing application are used for several scene transitions, changing the atmosphere as the story moves forward.
- 3) Illustrative Music: Rock dance music and the *Indonesian Idol* jingle are used to depict the contrasting environments between school and the rockstar talent search.
- 4) Soundtrack Music: Not used, as the performance is short, lasting only about 10 minutes, so a soundtrack was not necessary.
- 5) Character Theme Music: Songs such as *Nissa Sabyan* by Aldi Taher, *Hey Tayo*, the initial melody of Metallica, and a jKT48 song are used to represent different characters in the performance.
- 6) Closing Music: A flashmob concept to the song *Footlose* is used for the closing. All 9H Students return to the stage and perform a group dance with their homeroom teacher, marking the end of the performance.

Based on the statements discussed above, there is knowledge or competency regarding the types of music used in a theatrical performance, which can serve as teaching material for students who will develop a concept for a musical drama performance. As stated by (Wulansari et al., 2020)

"Music has content that is full of values of beauty that are very appropriate with the potential of children". This statement suggests that music contains aesthetic values that align with the potential of children. It shows that in the context of arts education, especially in children's arts performances or musical dramas, music is not just entertainment. It also

serves as a medium for aesthetic expression and character development.

Challenges in Integrated Rock Music in the School's Musical Drama Performance

Integrating a specific genre of music into a musical drama performance in schools presents several challenges that need to be addressed to ensure the final result meets the objectives of the learning process. These challenges include:

- 1) Theme Alignment with Music Genre: The theme of the performance must align with the genre of rock music, ensuring that the combination of the two is coherent and effective.
- 2) Limited Competency of the Performers: Not all actors in this performance possess the skills to effectively perform a musical drama, either in terms of acting or musical knowledge. This limitation can hide the realization of the desired aesthetic
- 3) Choreography: The rock music genre typically carries a heavy and energetic theme, requiring actors to prepare emotionally and deeply engage with the story through movement and expression.
- 4) Public Acceptance and Perception: Not everyone is aware of the positive aspects of rock music. Therefore, parents, school staff, and the community need to be informed and reassured about the storyline and costume choices to ensure the rock theme is well-received during the performance.
- 5) Relevance to the Modern Era: The younger generation is more familiar with popular music genres, which could influence the appeal of the performance. The choice of rock music may attract younger audiences to watch the musical drama performance.

Some of the points mentioned above may create the perception that needs to be addressed, emphasizing that not all rock music has a negative connotation. However, in this musical drama, the focus remains on providing

musical knowledge to the students, tailored to the story or plot, ensuring it is easily understood by the audience. The performance still adheres to the function of art as both entertainment and education, integrating a story that can be accepted by all audiences and social groups.

The integration of rock music in a school's musical drama performance can enrich students' artistic experiences by offering a unique and engaging approach. However, its success depends on careful planning, optimal rehearsal, and support from various parties, including parents, the school, educational institutions, and other stakeholders.

Schools play a vital role in exploring students' potential, interests, and talents. Creative and innovative learning, tailored to the developments of the times, needs to be adapted to the change taking place within the school environment. The quality of an educational institution is reflected in how it manages its human resources through creative and innovative learning that fosters new ideas, including in student learning. According to

(Barida, 2018) "Direct experience provides reflective meaning". In this context, it refers to the performance process framed within the experiential learning cycle for both students and the audience.

Art performances are an innovative learning process that implements performance management while showcasing students' creativity and innovative work. This art performance is intended as part of the practical exam assessment, serving as a new breakthrough in how assessments are conducted in schools. Through musical drama performances, the integration of various other art forms, such as drama, music, dance, and visual arts, can create a humorous display in one cohesive presentation.

CONCLUSION

The implementation of an art performance in the form of a musical drama, integrating the aesthetics of Rock music, can provide a new dimension in arts education and learning in schools by enhancing emotional intensity and the strength of expression in

acting. Rock music can enrich the characterization of characters and the atmosphere of the performance, both through sound and the fashion style used. This strengthens the connection between the story and the visuals, creating a more immersive experience for both the audience and the performers themselves.

Although there are challenges in its application, rock music brings a more dynamic and expressive perspective to musical theater. The aesthetic of this art form introduces a new color that can expand the audience's appreciation for both music and acting, while also offering greater freedom of expression for actors on stage.

With its intense character, rock music can become a captivating aesthetic element in the performing arts. This genre offers its unique power in story development. In [performing arts, rock music is not just a background element as is commonly seen; it can develop the story further and serves as an expression medium that strengthens the characteristics and atmosphere of the narrative conveyed through the plot.

As part of aesthetics theory, in this article, rock music enriches acting by providing emotional depth, reinforcing the narrative, and creating a dynamic and transformative arts experience within musical drama.

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