

Who Speaks Through the Score? Authorship, Authority, and Production Acceptance in the Film Scoring Workflow of *Pembantaian Dukun Santet*

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Abstract

Film scoring distributes musical decisions across participants whose creative contribution and control may differ. This article examines the Indonesian horror film *Pembantaian Dukun Santet* through the first author's account as Composer 2, production records, and Pro Tools screenshots. It centres on cue 4M7, following inherited material, his development, a stem-delivery version, and his listening to the released film. A second example traces his editing of Yuyun Arfah's vocal material in the end-credit music developed between 9 and 13 April 2025. Archival comparison, recollection, and film observation are distinguished to limit claims about other participants' intentions.

The central example is a percussion pattern on the track Tombeks. Composer 2 added it at a prayer scene and continued it into the following break-in scene to bridge a discontinuity in the inherited music. He reports that Composer 1 retained it while adjusting its balance, and that the connection survives in the film. The end-credit comparison links supplied vocal recordings to selected, cut, moved, and repeated clips within an expanded arrangement; the first author reports no changes to his submitted arrangement in his listening comparison with the film. These examples support creative contribution, while 4M7 demonstrates unequal control over later presentation. Director notes separately document production requests and criteria. Continued film use establishes production acceptance in the limited sense adopted here; the approving participants and their reasons remain undocumented.

Keywords: film scoring; authorship; distributed creativity; authority; production acceptance

1. Introduction

Film music is often associated with the composer named in the credits, although a score can pass through composition, performance, editing, processing, revision, and integration with the soundtrack. These activities involve different people and need not confer the same kinds of creative influence or control. Becker (2008, pp. 1, 7–14) describes the collective character of art production; Clarke and Doffman (2017, pp. 2–4) direct attention to distributed musical creativity; and Caldwell (2008, p. 199) stresses the negotiated character of film and television authorship and the importance of relative control. Together, these approaches make the movement of musical material, rather than a single credit, a useful starting point for analysis.

The analysis uses three operational distinctions. Authorship concerns actions that materially shape the score; authority concerns the capacity to retain, change, or reject a decision; and production acceptance describes material retained for use in the completed film. Acceptance in this limited sense does not identify a formal approving participant or explain that participant's reasons. A performer may generate a distinctive gesture without controlling its later use; a director may control whether a cue remains without having written its music.

The case is the scoring process for *Pembantaian Dukun Santet* (Lubis, 2025), produced by Pichouse Films (MD Entertainment, 2025). The film's music credits identify Nara Anindyaguna and Rocky Irvano as composers, Radhi Nurhani as composer assistant, Yuyun Arfah as vocalist, and Armand Chaniago as kendang player, under Stevesmith Music Production. 'Composer 1' and 'Composer 2' are this paper's labels for Nara and the first author Rocky respectively, rather than numbered labels in the screen credits. The reported workflow also involved the director and the final mix. The first author's participation provides direct access to some stages of musical development, but not to every participant's reasoning.

The guiding question is: who speaks through the score, and under what conditions, in this production? Here, 'speaks' refers to an identifiable consequence in the musical form, not to a claim that one person is the score's true or sole author. The analysis asks what changed, who acted on it, who could alter or retain that action, and which explanation is supported by the available record.

The argument is that creative autonomy and control over subsequent use were separated by production stage. In cue 4M7, Composer 2 added a rhythmic connection between scenes to material already supplied by Composer 1. His comparison and final-film observation trace the connection through subsequent balancing and continued use. The end-credit passage traces his development of a provisional structure supplied by Nara and his selection and rearrangement of Yuyun Arfah's vocal recordings, recorded and sent by Nara. The director log records the need for music at the closing text and credits, connecting that account to a documented production request. Other entries establish temporal and dramatic criteria, but do not explain the 4M7 decisions or document the final approval of the end-credit version. The paper distinguishes a musical intervention, a production request, and an explanation for acceptance.

2. Production Context and Case Study

This is a situated case study of score production for *Pembantaian Dukun Santet*. The case was chosen because the first author participated as Composer 2 and can describe parts of the workflow directly. He began receiving production material around mid-February 2025, exchanged music in batches, and reports 13 April 2025 as his last music-delivery date. These dates describe his participation in the material exchange, not the film's full production schedule or the date of its final mix. That access supports a close account of practice but does not make the case representative of Indonesian film scoring as a whole. It also calls for a clear distinction between the first author's observations, surviving production records, and inferences about decisions made by others.

Evidence and analytical procedure

The evidence combines the first author's retrospective account with production records, his comparative analysis of cue 4M7, and his account of developing the end-credit music and comparing his submitted version with the film. As Composer 2, he could determine rhythmic patterns, sounds or instruments, and the number of layers without seeking Nara's prior approval; Nara subsequently selected what was used. Director requests passed through Nara and Radhi before reaching him. The first author confirms that *Lemah Santet Banyuwangi* was the film's title during production and was later changed to *Pembantaian Dukun Santet*. Both titles therefore refer to the same film; production files retain the earlier title and its abbreviation, LSB. Direct experience supports his account of musical development and his work on the Reel 4 closing-text and rolling-credit music. Requests for Reels 1 and 3 are

examined as archival evidence: he did not participate in implementing those entries in the inspected revision log. Version comparisons and film observations are distinguished from recollections about another participant's actions.

The documentary corpus includes 'LSB_REV_PREVIEW NOTES', whose revision history dates an archived version to 10 April 2025, and 'CUE SHEET PDS', prepared by Radhi and listing 44 cue titles with reel-based in/out references (Anindyaguna & Nurhani, 2025; Nurhani, n.d.). The first author confirms that the notes originated with the director and were recorded by Nara and Radhi. Their record-keeping role is distinguished from the origin of the requests. The cue sheet supplies an index for locating music; its composer-credit fields are not treated as measures of creative influence.

Production records are read for the material or scene identified, the requested action, the evaluator, the criterion, and the recorded status. Musical analysis asks what changed between versions and what the change did in relation to the picture. Screenshots document visible track, clip, marker, and timeline arrangements; they do not establish sound, a mixing intention, or approval by themselves. The first author's recollection that Nara made an edit is distinguished from his comparison showing a difference in level or processing. He did not attend the final mixing sessions. This case supplies no verified example of a purely technical correction; the creative-versus-technical distinction remains an analytical criterion. Reasons not communicated or recorded remain unknown.

For 4M7, the first author identifies Nara's initial material as 'LSB_R4_PREP MIX_RAD_rev', dated 26 February 2025, and his submitted development as 'Copy of LSB_R4_PREP MIX_RAD_rev', dated 27 March 2025. Subsequent finalisation occurred in the same project, without a separately named version or a precise date, before 'LSB_R4_STEMS MIX' of 12 April 2025. His before-and-after account compares his submitted development with this stem-delivery version; three screenshots document the named stages (Figures 2a–2c). For the end-credit music, he identifies Nara's '00 LSB END CREDIT', received on 9 April, and his 'Copy of 00 LSB END CREDIT', submitted on 13 April 2025 (Figures 3a–3b). Exchange dates and attribution come from his production account.

The first author checked the submitted end-credit version and the 4M7 passage against the film on Netflix in mid-May 2026; the player displayed a film duration of 01:31:58. His approximate player locations are 01:19:42–01:20:27 for Tombeks and 01:25:52–01:27:47 for the reported end-credit passage. Dialogue and effects made precise musical boundaries difficult to locate. These are navigation references, not frame-accurate measurements or verified boundaries of the entire end-credit cue. They are not converted to Pro Tools timecode by assuming a fixed offset. In his listening comparison, he detected no changes to his submitted end-credit arrangement; the comparison does not establish whether every final-mix parameter matched his session.

The process began with Composer 1 creating the score's basic material: an ambient pad, the main theme, harmonic progressions, and audio samples. The first author also reports that Composer 1 recorded improvised kendang performances at this stage. Those recordings could later be selected, repositioned, or processed. However, the present case does not identify an individual kendang take, its edit, and its later-film consequence. This reported activity is therefore workflow context rather than a demonstrated performer-to-cue transformation; no kendang recording is identified in the analysed 4M7 passage.

Composer 1's material was then sent to Composer 2 for development. This stage involved choices about themes, rhythmic patterns, harmonic progressions, and orchestral, electronic, and gamelan/VST layers. According to the first author, individual choices about rhythm, sound or instrumentation, and layer density did not require Composer 1's approval before he developed the material. Composer 2 could also create new cues from scratch for passages that did not yet have music. Kendang recordings and audio samples were selected according to scene requirements; their placement could change, while selected material could undergo tempo and pitch adjustment, distortion, reverb, delay, or other processing. These operations describe the scope of his practice, rather than establish the effect of every operation in a particular cue. Figure 1 summarises the reported handoffs.

Sequence of roles and handoffs

Stage and participants	Reported activity and return route
1 Nara	Creates initial musical material and records kendang performances.
2 Rocky	Develops supplied material; chooses rhythm, sounds, instrumentation, and layers without prior approval for each choice.
3 Nara and Yuyun	Nara records Yuyun's vocal improvisations over developed material and sends the recordings to Rocky.
4 Rocky	Selects, edits, processes, and integrates recorded vocal material; returns the developed version to Nara.
5 Nara	Finalises the developed material, selecting what to retain and adjusting its presentation; picture changes may prompt further work.
6 Director → Nara and Radhi → Rocky	Director reviews the music. Nara and Radhi record and relay revision requests; revised material returns for review.
7 Radhi	Prepares and organises stems after director approval in the reported workflow; the archive does not date approval for the analysed cues.
8 Final mix	Integrates music with dialogue and effects. Rocky did not attend; particular later changes cannot be assigned to a mixer from the credit alone.

Figure 1. Reported scoring stages for Pembantaian Dukun Santet. The sequence describes roles and handoffs, not the history of every cue. Director revision requests return to Rocky through Nara and Radhi. The text distinguishes this reported route from the documented changes in 4M7 and the end-credit music.

After the development stage, the music was returned to Composer 1 for vocal recording. Yuyun Arfah improvised over the developed musical material. Nara recorded these vocal performances and sent the takes to Composer 2. The vocal material was selected, cut, placed in particular cues, and could be processed or altered in tempo or pitch. It could then be combined with orchestral, electronic, gamelan, and other sample-based layers. The performance thus re-entered the workflow as material for selection and transformation.

Once development and integration were complete, the material returned to Composer 1 for finalisation. The first author reports that Nara determined which aspects were retained and made later changes without seeking his approval again. In 4M7, his comparison identifies changes in layer balance and vocal reverb while the added connecting percussion pattern remained. His recollection attributes those interventions to Nara; he does not recall receiving explanations for them. Music production and picture

editing also proceeded in parallel, so other revisions could involve changes of duration, shot order, or hit points. These possible conforming operations are distinguished from the specific changes analysed below.

The finalised version was then reviewed by the director in relation to the image, narrative, and dramatic direction of the film. In the first author's account, the director communicated revision requests to Nara and Radhi, who recorded them and relayed them to him. The surviving revision log documents requests concerning musical continuity, hit points, and dramatic mood (Anindyaguna & Nurhani, 2025). Depending on the request, material could re-enter an earlier production stage. The reported workflow places the assistant composer's preparation and organisation of stems after director approval; a revision marked complete in the log is not treated as evidence of that approval by itself.

The final mix brought the score into relation with dialogue, ambience, sound effects, and sound design. The first author's Netflix listening identifies differences in the audibility and balance of several 4M7 layers, while confirming the continued cross-scene Tombeks pattern. He did not attend the mixing sessions and cannot identify who made or authorised the later differences. No engineering reason is assigned to the reductions in level: their cause is not documented in the available account. The stem-delivery version and the film are consequently treated as separate sources rather than identical endpoints.

The workflow describes reported stages and handoffs; the 4M7 case follows one contribution through named versions, visible session arrangements, and the first author's film listening. The end-credit case adds source and edited clip identifiers and exchange dates to the account of musical development. The director log records the production need for the latter passage, while other entries document criteria without complete implementation histories. Together these sources show developmental discretion, later balancing in 4M7, and continued use, without establishing the frequency of each revision route across the score.

3. Conceptual Framework

The reported workflow consists of interdependent activities. The analysis distinguishes collective production, distributed creativity, authorial relevance, authority, and production acceptance. These distinctions allow contribution, control, and continued use to be examined without assuming equal authorship or inferring approval from a participant's job title.

Howard Becker provides a starting point by treating artworks as the products of collective activity. Becker (2008, pp. 1, 7–14, 28–30) describes the division of labour among participants and the conventions that coordinate their cooperation. This perspective shifts attention from the individual creator to the network of activity that makes production possible. It supports examining the interdependence of the reported scoring stages. The present paper does not infer equal authorship from that interdependence; attribution still requires evidence about particular contributions.

Clarke and Doffman (2017, pp. 2–4) ask how creative responsibility and agency can be attributed and traced through working relationships and transformations of musical material. They distinguish reciprocal human collaboration from the broader distribution of creativity across people, artefacts, technologies, and time. Their introduction addresses contemporary music-making, rather than providing a model specific to film scoring. Here it supports tracing creative agency as supplied material is

developed, selected, and balanced through the workflow. The authors' concepts do not, by themselves, assign authorship or decision-making authority in this production.

Foucault (1977, pp. 123–127) describes the author's name as a means of classifying discourse and the author-function as constructed through procedures of attribution. This provides a conceptual basis for distinguishing a named credit from the history of making a work. Applying it here to the recognition of composition, performance, assistance, editing, and technical work is this paper's extension to film scoring. Foucault does not supply a test for the authorial significance of a cue edit; that claim requires analysis of the musical material.

Caldwell (2008, pp. 199–200, 228–229) examines negotiated, collective authorship alongside struggles over control and claims to autonomy in Los Angeles film and television production. This supplies a production-studies basis for examining contribution and control together, without assuming that the same hierarchy operates in the present case. The paper adopts its own operational distinction: authorship describes an action's consequential effect on the score, whereas authority describes a participant's demonstrated capacity to retain, revise, reject, or reopen a decision. Neither is assigned solely from a job title.

Under the operational test adopted for this case, an action is treated as authorially relevant only when an identifiable before-and-after comparison shows that it changed a cue's musical identity, structure, sonic character, or dramatic function. The analysis must identify the source material, the intervention, the resulting version, and the basis for attributing the intervention. A change made only to meet a delivery specification or repair a recording is not assumed to meet this threshold. Nor does the creation of a new cue automatically prove that every later edit is equally authorial. Where the material record is absent, the paper describes a possible site of authorship rather than claiming an established authorial act.

Production acceptance is used here as a descriptive term for material retained in the completed film. Its evidence is the first author's comparison of identifiable submitted material with the released soundtrack, supported where possible by the production record. A formal approval process requires different evidence, such as an approving participant, an articulated criterion, and a decision linked to a particular version. Neither a delivery label nor continued film use establishes those details. This operational distinction concerns the production history and does not evaluate cultural authenticity or audience reception.

These distinctions guide the case analysis. Collective production describes coordination; version comparison identifies consequential musical interventions; and testimony locates the discretion to develop material and the capacity to change it subsequently. Film listening can identify continued use of a gesture. Explaining who authorised that use and why requires evidence beyond the soundtrack outcome.

4. Layered Authorship: Tracing Tombeks through Cue 4M7

Cue 4M7 provides an example of developing inherited material rather than composing an empty passage from scratch. The first author analyses it against the Reel 4 picture reference 'REEL4_LSB_OFFLINE_20241102'. All cue-analysis timecodes below refer to the Pro Tools session at 24 frames per second, rather than the timecode embedded in that picture or the Netflix player. The case concentrates on the transition from the haunting of Ustadz Bagas and the students to Satrio's break-in and fight with Ustadz Ridwan. The broader session passage he reviewed also reaches Samir's hospital room: the beginning of that scene falls within 4M7 and its continuation within 4M8. The Tombeks segment analysed here lies within 4M7; the broader session range is not used as the cue's official boundary.

The inherited material already supplied music throughout the passage: ambient pad, electronic arpeggio loops, percussion, rendered virtual-instrument parts, and recorded vocal samples by Yuyun Arfah. The first author identifies no melodic theme or kendang recording in this cue. At the scene transition at 00:14:57:00, marked 'Break', he heard a discontinuity: an electronic sample rhythm stopped abruptly, accompanied by a break in textural density. Figure 2a shows several identified layers ending around this boundary, including tracks 37–44 and 54. This does not establish that every track in the session stopped; the analytical claim concerns the discontinuity he heard between two already scored scenes.

His intervention was a programmed percussion pattern on track 83, 'Tombeks', running from 00:14:25:10 to 00:15:10:21. It entered as Ustadz Bagas and the students began praying, intended as a sign of their resistance. The pattern continued across the boundary at 00:14:57:00 into Satrio's attempt to enter Ridwan's space, stopping when the door was successfully broken open. Figure 2b shows Tombeks crossing the boundary; track 109, 'Texture 9', also crosses it. Tombeks supplied a rhythmic connection where the inherited rhythm and texture had made the scenes feel separate. Its authorial relevance lies in that added cross-scene organisation and intended dramatic relationship, not in a claim that it was the only continuous layer.

The first author's comparison of 'Copy of LSB_R4_PREP MIX_RAD_rev' with 'LSB_R4_STEMS MIX' identifies the connecting pattern as retained. He locates Tombeks within 'LSB R4PERCS' on track 5 and Texture 9 within 'LSBR4TEXT' on track 12 in the delivery screenshot (Figure 2c). The composite waveforms cross the scene boundary, but the screenshot alone cannot isolate either constituent. He reports that Nara balanced Tombeks against the inherited electronic rhythm without substantially changing the pattern. The audible comparison and his recollection of who made the change are separate sources. Nara made those changes without further discussion or approval from Composer 2; no reason for the balancing was communicated to him.

The first author also describes other interventions in 4M7: pad changes in pitch and timbre aligned with camera movement and shot changes; string accents at selected actions; added textures during the fight; and reduced density when a jug was smashed. He selected and placed vocal samples to support a magical atmosphere, and used gamelan accents, filtering, and percussion rolls during Ridwan's suffering. These accounts locate further musical decisions in his development stage. They do not reconstruct the vocalist's original take or establish the authorial weight of every processing operation; the Tombeks transition is the material traced most specifically here.

His comparison identifies several later differences beyond Tombeks: some textures in the haunting scene were quieter; the placed vocal samples were raised above the surrounding texture and given additional reverb; some pads were lowered; and the gamelan sounds during Ridwan's suffering became nearly inaudible. He attributes these interventions to Nara through recollection, while the version comparison supplies his account of their audible results. They show control over the prominence of contributions already developed by Composer 2. They do not establish why Nara preferred those relationships or whether a director request prompted them.

In the film viewed on Netflix, the first author identifies Tombeks as still connecting the two scenes and stopping when the door is broken open. He reports its cross-scene continuity and duration as unchanged, based on his listening comparison; the approximate player interval of 01:19:42–01:20:27 serves as a locator rather than a frame-accurate duration check. He also heard continuing pad material, but did not hear the electronic loop at the prayer or the tremolo accent at the earlier door-opening moment. Texture became very quiet at the break-in, and the pad was more prominent than percussion in the fight. These are his listening observations; non-audibility does not establish that a track was deleted. The people responsible for the later differences and their approval remain unknown.

Figure 2a Inherited material for cue 4M7

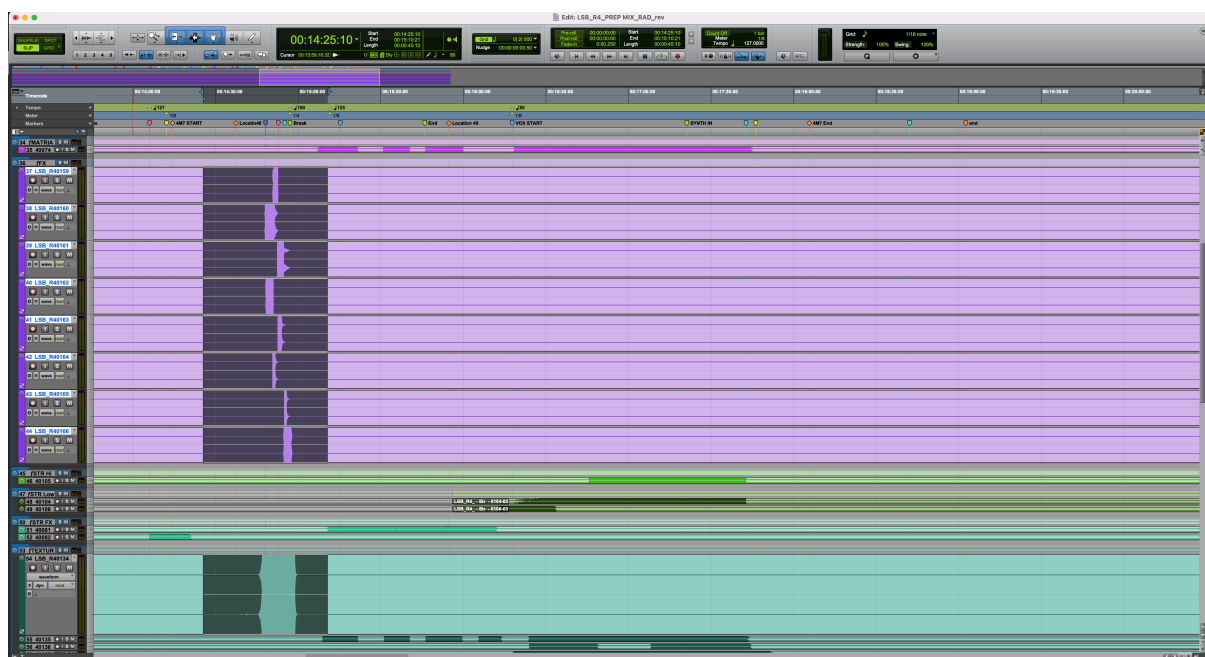


Figure 2a. Session: LSB_R4_PREP MIX_RAD_rev. The 4M7 markers and the Break transition locate the compared passage. Several identified layers end around the scene boundary; this partial view does not establish that every session track stops there.

Source: screenshot supplied by the first author.

Figure 2b Rocky's development of cue 4M7

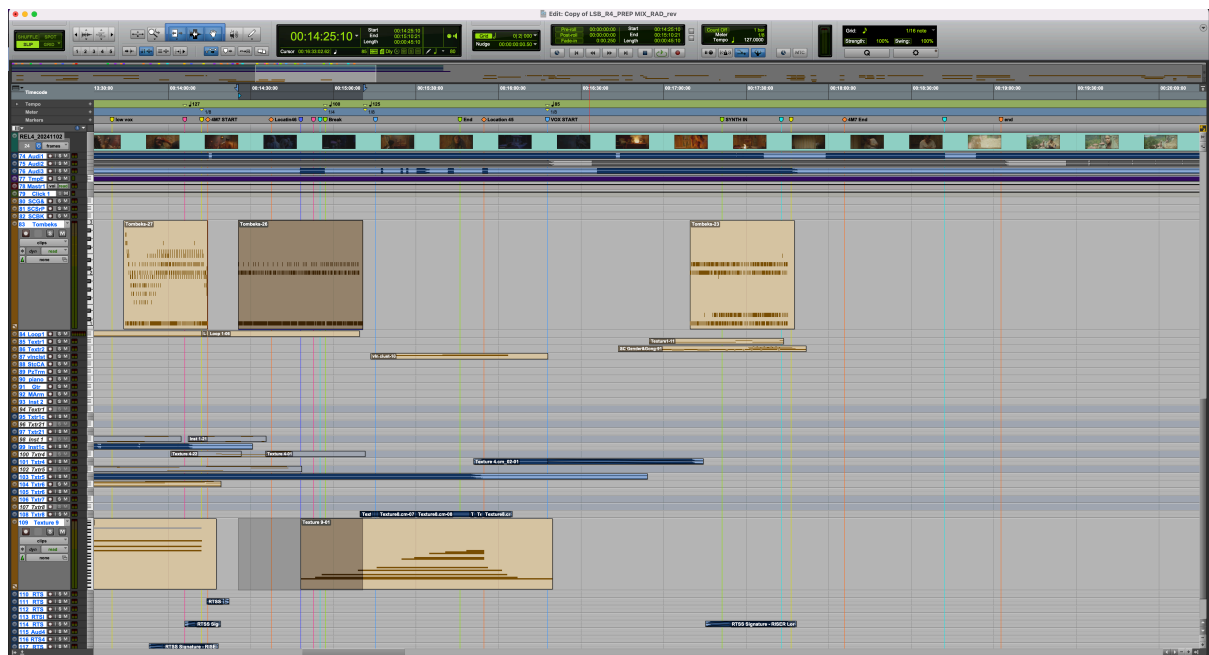


Figure 2b. Session: Copy of LSB_R4_PREP MIX_RAD_rev. Track 83, Tombeks, and track 109, Texture 9, cross the Break boundary. The analysed Tombeks interval is 00:14:25:10–00:15:10:21 at 24 fps. The first author's account supplies its intended dramatic function.

Source: screenshot supplied by the first author.

Figure 2c Stem delivery for cue 4M7

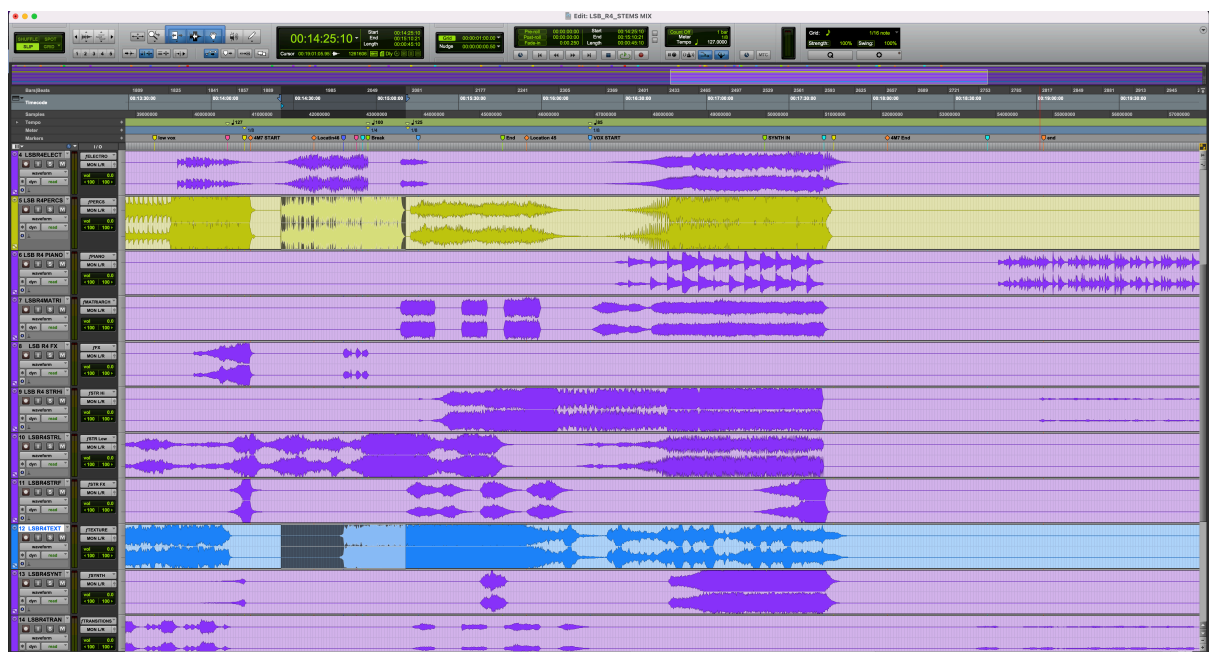


Figure 2c. Session: LSB_R4_STEMS MIX. The first author identifies Tombeks in LSB R4PERCS (track 5) and Texture 9 in LSBR4TEXT (track 12). The composite waveforms span the scene boundary; this image alone does not isolate a constituent or establish mixing decisions. It documents a delivery stage, not the final film soundtrack.

Source: screenshot supplied by the first author.

Across the versions, the first author hears changes in density, accents, and layer balance, while interpreting the cue's principal function as continued support for tension and combat. He reports no shift in emphasis at particular dramatic moments. This judgment distinguishes a change in sonic detail from a change in the cue's overall dramatic role. The added Tombeks connection meets the proposed authorial criterion through its cross-scene structure. A stable dramatic role does not, by itself, explain the purpose of later level adjustments. Because the first author did not observe the final mixing decisions, their motivation and attribution remain unresolved.

5. Authority: Distributed Creativity, Unequal Control

Creative latitude at one stage does not necessarily imply control over later versions. Authority is therefore treated here as an exercised or explicitly delegated capacity to retain, revise, reject, or reopen a decision. A workflow position identifies where such capacity might lie, but a specific decision history is needed to demonstrate that it was used.

Composer 2 reports substantial autonomy during development: rhythm, sound or instrument choice, and layer count did not require Nara's prior approval. Cue 4M7 gives this arrangement a material consequence. He could add the Tombeks connection and other textures, while, according to Composer 2, Nara subsequently retained the connecting pattern, changed relative levels and vocal processing, and made some gamelan sounds nearly inaudible. According to the first author's recollection, these changes required no renewed approval from him. The difference between constructing a musical option and determining its later prominence is therefore evidenced by specific interventions, without implying that every contribution was removed or that the entire cue was rewritten.

Composer 1's subsequent intervention and mediation of director feedback are distinct sources of direction. The first author attributes the identified 4M7 balancing and processing to Nara, but received no director comments on this cue during his involvement. That recollection does not establish that the director never discussed it with others. Conversely, the documented director requests elsewhere in the score reached him through Nara and Radhi; they should not be assigned to Nara's independent judgment. The case and the wider revision log therefore document different parts of the decision process.

The director's evaluative authority is evidenced by recorded requests concerning continuity, hit points, anxiety, and flashback mood (Anindyaguna & Nurhani, 2025). The first author identifies the director as their originator and Nara and Radhi as their recorders and intermediaries. His own involvement in implementing the inspected log was limited to the Reel 4 request for music from the closing text through the rolling credits. The other entries supply documentary evidence of criteria; they do not describe revisions he personally carried out or establish their musical outcomes.

The Reel 1 entries ask for continuity through a door-opening sequence and stops or hits aligned with screen events. The Reel 3 entries ask for an anxiety build, a hit at the second knife penetration, and tragic sadness in place of an overly mellow flashback piano treatment. These archived requests identify desired temporal and dramatic relationships. Their implementation, responsible composer, and final-film consequences are not established by the first author's involvement. Timings in the prose notes are reel-relative references, with the dedicated timecode and scene fields left blank; they are not automatically mapped to the Pro Tools analysis or the released film.

The Reel 4 entry concerns music still needed for the last text and rolling credits. The first author developed this passage from Nara's '00 LSB END CREDIT', received on 9 April 2025. It contained Yuyun Arfah's vocal recordings, recorded and supplied by Nara, with a provisional structure. He added orchestral strings and brass, percussion, gamelan, and samples of string extended techniques; he also selected and rearranged the vocals and reorganised the structure. He submitted 'Copy of 00 LSB END CREDIT' on 13 April 2025. In his listening comparison with the film, he identifies no changes to this submitted end-credit arrangement. The 'On Progress' status in the archived log does not establish that the passage remained unfinished subsequently or identify its date of approval.

Figures 3a–3b locate that vocal reorganisation in the session. The supplied regions carry source identifiers 0167.1, 0168.1, 0169.1, 0170.1, and 0171.1 under 'LSB_R4_ - Vox Mba Yuyun'. In the developed version, source 0167.1 appears as several edited clips: 0167.1_01-04 at 00:20:36:10–00:20:50:00, 0167.1_01-06 at 00:20:50:00–00:21:02:08, and 0167.1_01-09 at 00:22:09:06–00:22:23:00, among others. The source identifier links the supplied recording to a distributed sequence of clips; the first author's account identifies his actions as cutting, moving, and repeating. Clip boundaries do not mean that each clip sounds continuously throughout its region.

He intended these edits to fill gaps and increase intensity. In his interpretation, their placement strengthened the arrangement's traditional character and linked it to film cues using the same vocal material. This is his account of musical effect, not a claim of cultural authenticity or another participant's approval. He identifies the vocal material as still audible in the Netflix version. Region 0169.1_01-03 begins at 00:22:20:11 and ends visually at 00:24:16:22, but he confirms that its sound stops at 00:22:23:21 and the remainder is silence. The end-credit music as a whole ends at approximately 00:22:55:02 in Pro Tools. The region's endpoint therefore marks neither the last audible vocal nor the end of the whole cue; the vocals do not close the entire music passage.

Figure 3a Vocal material supplied by Nara

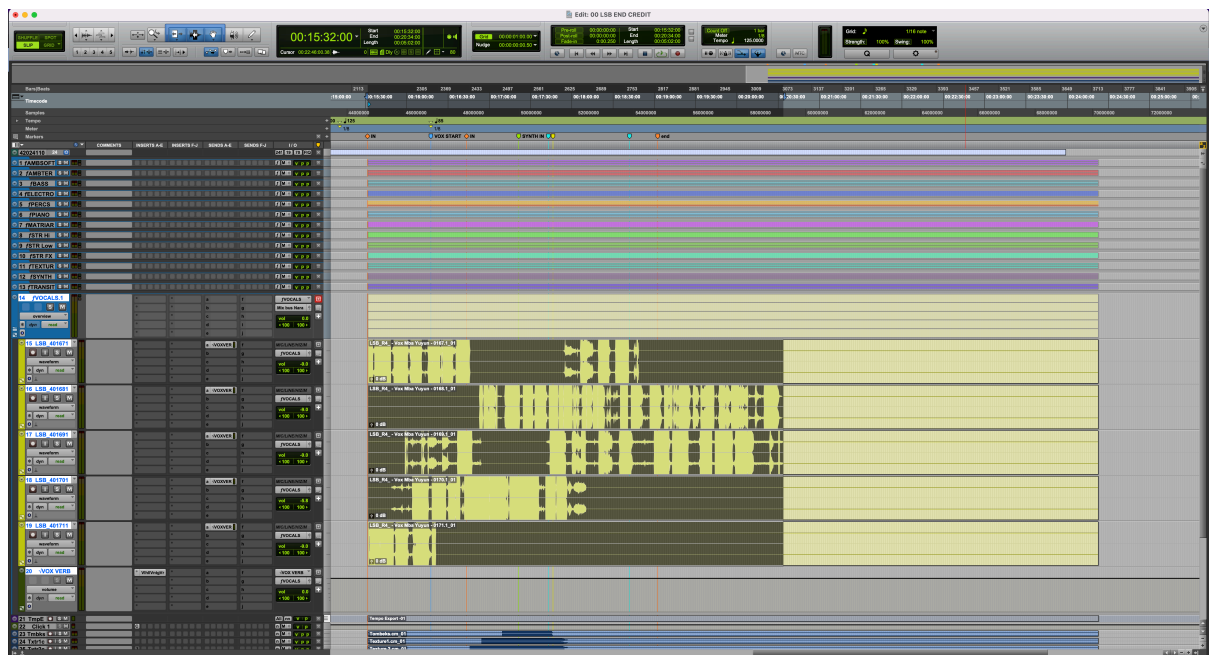


Figure 3a. Session: 00 LSB END CREDIT. The vocal recordings are Yuyun Arfah's performances, recorded and supplied by Nara. Stable source identifiers include 0167.1, 0168.1, 0169.1, 0170.1, and 0171.1. The visible source label for 0167.1 ends in _01; edited suffixes in the developed session identify later clips.

Source: screenshot supplied by the first author.

Figure 3b Edited vocal material in Rocky's version

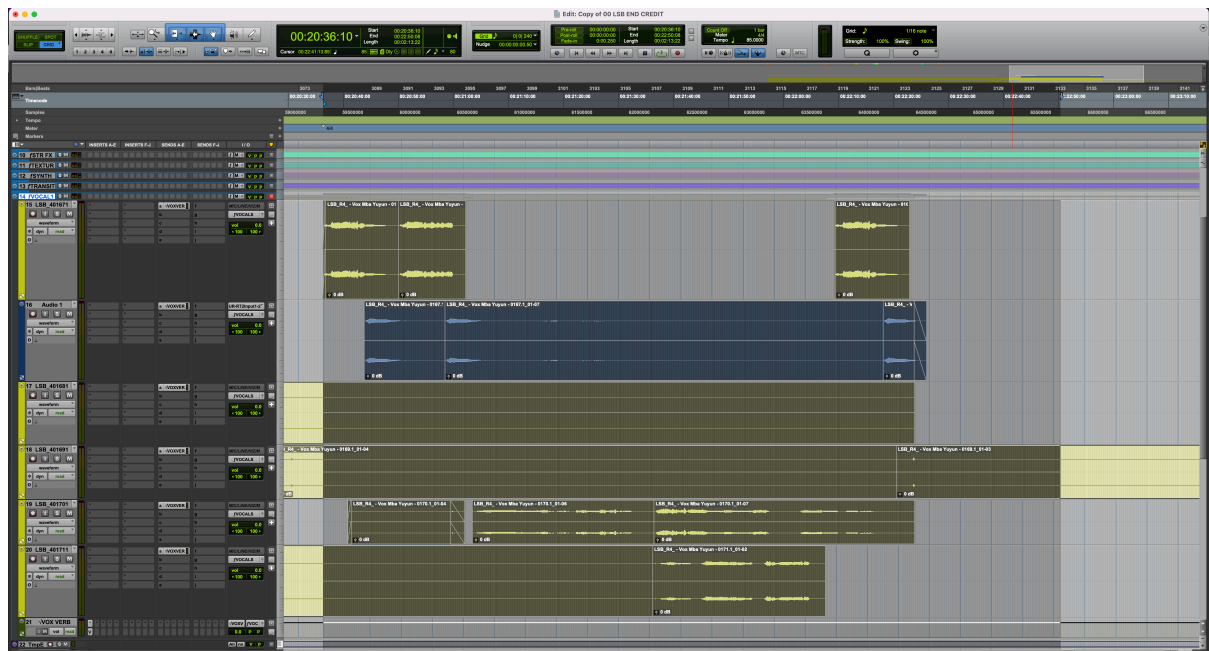


Figure 3b. Session: Copy of 00 LSB END CREDIT. Source identifiers recur in distributed edited clips. The first author describes cutting, moving, and repeating them to fill gaps and increase intensity. His sound-end correction for 0169.1_01-03 is 00:22:23:21; its region continues silently to 00:24:16:22 beyond this displayed view. Overall music ends at approximately 00:22:55:02.

Source: screenshot supplied by the first author.

The assistant composer's role included the preparation of stems and, in the first author's account, recording and relaying director requests alongside Nara. Radhi thus participated in both delivery and the communication of evaluation. Neither activity by itself proves independent authority to retain or reject musical material. Such authority would require a specific decision attributable to him, rather than being assigned on the basis of the assistant-composer title.

Final-film differences introduce another limit to the decision history. The first author can describe what he heard but did not attend the mixing sessions, so he cannot attribute quieter or non-audible layers to a particular engineer or approving participant. The account does not establish their technical or artistic purpose. The mixing engineer's role alone is insufficient evidence of independent authority over content. The retained Tombeks pattern demonstrates continued use without identifying every intervening decision maker.

The case supports authority that varies by production stage. Composer 2 exercised discretion to develop the Tombeks connection; according to the first author's account, Nara subsequently altered the prominence and processing of developed layers; and the archived director requests specified criteria and production needs through Nara and Radhi. The first author's implementation of the inspected requests concerned the closing-text and credit music. His end-credit account identifies orchestration, vocal editing, and structural development as further instances of his creative discretion. Together they distinguish creative contribution, subsequent intervention, and continued use without measuring each person's influence over the entire score.

6. Production Acceptance

The materials in this score include performer recordings, samples, virtual instruments, and electronic and orchestral layers. Their origin alone does not establish why they were retained. The revision log evaluates music through its relation to dramatic situations and screen action. The case therefore examines production acceptance through identifiable use, while keeping documented criteria, a composer's intended effect, and another participant's approval distinct.

Tombeks separates intention, later intervention, and continued use. Composer 2 articulated an aim: to mark resistance at the prayer and connect the following scene. His version comparison and film listening identify that connection as retained. He attributes the later balancing to Nara, but its reasons were not communicated. Continued use supports production acceptance in the limited sense adopted here. It does not establish that Nara or the director endorsed the developer's specific dramatic interpretation.

The archived flashback request illustrates an articulated criterion: the director judges a mellow piano treatment unsuitable and calls for tragic sadness comparable to another scene. It records an evaluation and a desired direction, rather than a general preference for a live, sampled, or digital source. Because the first author did not implement this inspected Reel 3 entry, it cannot supply a first-hand account of the replacement material or its acceptance. The request establishes an evaluative act; its musical consequence remains outside the demonstrated case.

The absence of an approval record limits the explanation of acceptance rather than erasing the contribution that can be traced. A participant, criterion, and decision linked to a later version would be needed to reconstruct formal approval. Where these are unavailable, the analysis reports the retained

musical result and identifies which part of its decision history is unknown. This avoids converting a soundtrack outcome into an unrecorded evaluative judgment.

Four rows in the inspected director log have linked revision videos and are marked 'DONE', while the Reel 4 closing-text and rolling-credit entry is marked 'On Progress'. These are statuses in the archived record, not separate director approvals or verified final-film outcomes. The first author's subsequent submission on 13 April 2025 connects this production need to his contribution and its later use, without retrospectively changing the log's status or identifying a date of approval. The instruction to supply music for this passage also does not establish the criterion used to accept the resulting arrangement.

The film observation similarly establishes the continued Tombeks connection alongside changes in other layers' audibility. The first author's interpretation that the cue still supported tension and combat concerns its overall dramatic role, rather than an articulated approval by another participant. A soundtrack outcome and an explanation of how it was authorised are different forms of evidence. The latter remains unavailable for the final-film differences in this case.

The two cases show different forms of developing supplied material: a rhythmic connection across scenes in 4M7 and orchestration, vocal editing, and structural organisation in the end-credit music. The continued film use of the developed material supports production acceptance in the operational sense adopted here. The revision log documents production needs and criteria elsewhere, but supplies no explicit approval of Tombeks or the submitted end-credit arrangement.

7. Discussion: Who Speaks Through the Score?

Who speaks through this score is an empirical question about consequences, attribution, and control. A participant 'speaks' through the score when an identifiable action changes the musical result, but another participant may later modify or remove that result. Formal credit identifies roles; it does not reconstruct each material and decision history. The workflow therefore provides a route into the question rather than a complete answer to it.

The Tombeks sequence gives layered authorship a material basis. Nara's electronic and textural material supplied an already scored transition; Composer 2 added a percussion pattern that changed its cross-scene organisation; according to Composer 2, Nara then rebalanced that pattern in relation to the inherited rhythm. The first author's film observation identifies the added connection as still present. These contributions overlap without making the participants equal authors of every sound. The specific authorial claim rests on the connection Composer 2 constructed, while the significance of the balance changes must be assessed separately from their job labels.

The Tombeks sequence shows unequal control without equating it with the erasure of Composer 2's work. He reports independent development, followed by Nara's changes to relative levels and processing without renewed approval from him. Tombeks retained its cross-scene structure while some other additions became less prominent. The end-credit example extends this account to the selection, cutting, placement, and repetition of recorded vocal material within an expanded arrangement.

Production acceptance is supported more directly than an explanation of formal approval. For Tombeks, the developer's aim, Nara's reported intervention, and continued film use are identifiable; the later selector's reason is not. For the end-credit music, a production request, documented clip arrangement,

reported development, and film use can be connected. An instruction to provide music is not an evaluation of the submitted arrangement. The supported finding is that these contributions continued into the film, with the approving participants and their criteria left unresolved.

This reading depends on the first author's comparison and retrospective attribution. Screenshots strengthen the account of visible arrangements, including source-to-edited vocal identifiers, but do not reproduce every overwritten intermediate state or document final mixing decisions. The vocal trace concerns selected recorded material, not Yuyun's full performance history. His implementation of the inspected director notes concerned only the Reel 4 closing-text and rolling-credit music; other entries supply documentary context. Netflix player times are approximate navigation references. The account identifies retained contributions without establishing exact final-film boundaries, an approving participant, or an articulated approval criterion for either passage.

8. Conclusion

In cue 4M7, Composer 2 developed inherited material by adding Tombeks across two scenes. Its entry at the prayer, continuation across the boundary, and stop at the successful break-in supplied a connection he found lacking in the earlier version. The session documentation and his comparative account identify that connection through the stem-delivery stage, and his Netflix listening identifies its continued presence in the film. This supports a specific authorial contribution whose continuation exceeded its maker's subsequent control.

Nara's reported 4M7 interventions changed the balance and processing of developed layers without another approval from Composer 2. The director log separately records criteria elsewhere and the need for closing-text and credit music. For the latter, Yuyun Arfah's vocal recordings and a provisional structure supplied by Nara on 9 April 2025 became an expanded arrangement submitted on 13 April. Source identifiers and edited clips locate the first author's vocal selection and reorganisation. Both cases support production acceptance; they do not identify the reasons for later 4M7 decisions or the formal approval of the end-credit arrangement.

The first author's participation and film comparisons provide a situated view of one production. The case does not represent Indonesian film scoring generally or determine every participant's authorial weight. Its contribution is a concrete separation of musical agency, later control, and continued use. The end-credit example traces selected vocal recordings into an arrangement reported as retained, while 4M7 follows a connecting gesture through later balancing. Fuller performance and approval histories would extend those findings, but are not assumed from the available record.

AI Use Declaration

Generative AI (ChatGPT and Codex, OpenAI) assisted with drafting, restructuring, English-language editing, Indonesian translation, coherence checking, the organisation of production records, reading supplied screenshots, and checking cited sources. The cue analysis, musical observations, working account, and clarifications were supplied by the first author; AI did not listen to the cue or the film. The authors retain responsibility for the evidence, interpretations, references, final wording, and permissions for illustrative material.

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