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Revealing The Educative and Musicality Values in Inculturation of Liturgical Music to Kristus Raja Semesta Alam Tegalrejo-Salatiga Catholic Church Community to Preserve The Existence of Traditional Music

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Abstract. An inculturation has been made to liturgical music which aimed at supporting the creation of a more solemn worship atmosphere especially to help the people in their prayer as with singing, prayer can be expressed more deeply. The continuous use of traditional liturgical music can hold the value of education and musicality i.e. the traditional musical idioms for next generation. The liturgical music discussed in this article is from some regional tribe. Presenting the music, hopefully will reveal the educational values to the community, especially to those attending Kristus Raja Semesta Alam Tegalrejo-Salatiga Catholic Church. This research was conducted using qualitative description methods and case study approaches. Data were collected by doing field observations, interviews with users of some regional tribe liturgical music, and documentation. The results of the research shows the existence of the liturgical music educational values which lies in the beauty and resiliency of the idioms of some regional tribal music which are embedded and preserved in the involvement of religious worship. The aesthetic awareness of the music of some regional tribe on liturgical music emerged and became a social and cultural awareness of the church community of Kristus Raja Semesta Alam Tegalrejo-Salatiga. Thus the Liturgical Music of some regional tribe can be a mean to preserve the existence of traditional music in the community, especially in Catholic community.

Key words: liturgical music; preservation; educational values; musicality values.

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INTRODUCTION

In accordance with the history of the Catholic Church in Indonesia, at first the Church's presence was brought by the Dutch (Boelaars, 2005: 448). So that the Church does not become a foreign element in Indonesian society, the Church must be rooted in its supporting community. This is marked by significant changes for Indonesian Catholics. The use of language in the worship of the Catholic Church which originally used Latin has become the local language, in accordance with the language and customs of the community. This change was based on the Second Vatican Council in 1962; it is intended that the Church's message is able to become entrenched in accordance with the supporting arts and culture, without eliminating the meaning of the Church's own worship or liturgy.

In 1962 the Second Vatican Council, defined culture as everything, where humans nurture and develop various spiritual and physical talents. More humanizing social life both in the family and in the nation's society by promoting customs and institutions, which ultimately reveal, communicate and maintain spiritual experiences

and great aspirations throughout history in their works so that they are of benefit to all mankind.(Adimurti, 2011)

Praise music or liturgical singing is music composed for the celebration of worship or songs specially created for worship as one of the functional songs in the liturgical sequence. All hymns for purposes such as meetings, performances and entertainment are classified as non-liturgical chants.(Adimurti, 2011)

The atmosphere of worship is getting alive and developing with the use of variations of liturgical music. There are many styles of liturgical music inculturation, including: Javanese, Banyuwangi, Sundanese, East Java, Toba Batak, Simalungun Batak, Ma'anyan Dayak, Kenyah Dayak, Flores styles. The enthusiasm of choir officers and people in the use of Liturgical Music Inculturation is increasingly attached. The work team also provides additional variations of supporting musical instruments, which can play original musical idioms. On this basis, the author describes this growing phenomenon in terms of the peculiarities of using Liturgical Music Inculturation which holds educational value and the musicality of the people in the liturgy of worship at the church of Christ the King of the

Universe, Salatiga. It is this local wisdom that will be known by the public, especially members of the Catholic Church of Christ the King of the Universe in Tegalrejo-Salatiga.

There are several theoretical studies that are used, namely (1) to review the use of Music Inculturation there is a policy from the Catholic church, namely the Second Vatican Council. (2) Matters relating to musical inculturation are of course related to the anthropology of cultural communication with the concept of musical culture itself (3) The use of music inculturation in the liturgy of worship cannot be separated from a review of Catholic theology, and of course the response of the people in the atmosphere of worship greatly influences the psychology of self-adjustment.

METHOD

Research Goal

The researcher chose an interdisciplinary research approach, namely an approach in solving a problem by using a review of various relevant and effective allied scientific viewpoints. And raised the case study phenomenon. The material objects in this study are culture, liturgical music inculturation, and the formal object is the people of the Catholic Church of Christ the King of the Universe, Salatiga. Research objects: (1) Church policy on the dignity of Liturgical Music Inculturation (2) The educational value that church members get from liturgical music inculturation songs (3) Musicality in appreciation of archipelago music in liturgical music inculturation songs.

Sample and Data Collection

The data used are observations of worship using liturgical music inculturation songs, recordings of pictures/photos of the involvement of Indonesian music in worship to accompany liturgical music inculturation songs, and interviews with informants: Fr. Markus Walidi, MSF. (pastor head parish); Mr. Yohanes Ruswanto (church people); Hermas Dwisiwi Nurjaya (musician); and several other church members.

Analyzing of Data

Data analysis was carried out by reducing data by sharpening, classifying, and organizing data in such a way that conclusions and verification can be drawn. Presentation or display of data by finding the meaning of the data, arranged systematically. Finally, draw conclusions or

verify data, which is an attempt to find meaning in data by looking for patterns, themes, relationships, similarities and things that often arise.

Discussion

The discussion of this research is formulated from the phenomenon of the use of liturgical music inculturation in the Catholic Church of Christ the King of the Universe, Salatiga. The Catholic Church of Christ the King of the Universe, Salatiga is the parish station of the Catholic church of St. Paulus Miki Salatiga since 1993. In 2011 it became a Quasi Parish, where all administration and pastoral care have been established independently. In 2017 it was inaugurated as an independent parish. Since becoming a Quasi Parish, this church has had its own management both in the non-liturgical and liturgical fields.

The worship which was held at the church of Christ the King of the Universe used several Liturgical Music Inculturation chants. The hallmark of the use of liturgical music inculturation of the Catholic church is the singing that gives rise to musical idioms from various regions. Which is often used is the song Inculturation with Javanese, Sundanese, Toba Batak, Dayak Ma'anyan, Dayak Kenyah, Flores styles. The scales used in each area vary, but generally use pentatonic. For example, the Javanese style uses pentatonic pelog (nada do mi fa sol si) and slendro (nada do re mi sol la); for the Toba Batak style using pentatonic do re mi fa sol.

The difference in these musical idioms evokes a mood in the solemnity of worship. So the church members gradually retained the uniqueness of the Inculturation songs, which indirectly show the value of local wisdom in the heart of the church people's day. Likewise with the absorption of musicality, church members feel the uniqueness of the rhythm that must appear in each style of singing of the Liturgical Music Inculturation.

For example:

1. Liturgical music with the rhythm pattern of the Toba Batak tribe:



The quarterly notation becomes the idiom of the Toba Batak which is characteristic of the melody in the musical instrument hasapi and flute



Synopsis notation becomes the idiom of the Toba Batak which characterizes the melody of the gondang musical instrument.

2. Liturgical music with the rhythm pattern of the Cayak Kenyah tribe:



The sol la do tone is characteristic of the Dayak Kenyah melody, this rhythmic pattern imitates the sapeq musical instrument.

3. Javanese Liturgical Music:



The Javanese pelog barrel is used in Javanese style liturgical music with the notation do mi fa sol si.

This style of liturgical music inculturation follows the original pattern and character of each region, which is called musical idioms. So through the use of liturgical music inculturation there is an educational process that can maintain and transmit cultural character values that are beneficial to human life.

CONCLUSION

The result of the study is that there is educational value and musicality in Liturgical Music, namely the beauty and uniqueness of the musical idioms of regional tribes that are embedded and stored in the involvement of the solemnity of worship. Awareness of the aesthetics of regional tribal music in Liturgical Music appears and becomes social and cultural awareness for Catholics of the Church of Christ the King of the Universe Tegalarjo-Salatiga. Thus the Liturgical Music of the regional Tribes is a means of continuing traditional music in society, especially Catholics.

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