



From Tradition to Liturgy: Exploration of Rodat Music in the Context of Catholic Church Music

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Abstract

Liturgical singing in local languages is increasingly rare in Eucharistic celebrations, particularly in forms that incorporate percussion-based accompaniment. This study aims to develop a new Javanese liturgical composition entitled Minulya to enrich musical expressions of praise and provide alternative accompaniment models rooted in local tradition. The work adopts the musical idiom and instrumentation of Rodat, a traditional performing art from Central Java. Using a qualitative approach and literature study, data were collected through textual analysis, observation, and interviews with Rodat artists in Bungkel, Pucung Village, Bancak District, Semarang Regency. Musical materials, especially rhythmic patterns, were documented and transformed into notated compositions. Structural, musicological, and lyrical analyses were conducted to examine the resulting work. The findings demonstrate that integrating regional musical traditions into liturgical contexts expands creative possibilities and affirms the universal function of music in religious practice. The composition Minulya offers an alternative model of Javanese-language Eucharistic singing with percussion-based accompaniment, contributing to the preservation and contextualization of local culture in liturgical music.

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INTRODUCTION

The meaning of the word exploration in the Great Dictionary of the Indonesian Language is an activity to acquire new knowledge and experience (Chulsum & Novia, 2006 p.210). In the context of this study, exploration is sat down to gain new experiences in terms of music creation. This study aims to provide a new alternative in the practice of using worship songs in traditional nuances, especially adopting the accompaniment of Rodat art. Efforts to explore the accompaniment of Rodat's art, accompanied by steps to analyze the structure of music composition. Leon Stein explained the structure of composition musicologically by mapping large units into small units that form a complete work (Stein, 1979). With open access to a wide range of modern resources and techniques, the exploration of music is now expanding, creating space for cross-cultural collaboration and fostering the birth of new voices that reflect the diversity of human experience. Structural studies are based on the process of compiling compositional works. Perry Rumengen in his book said that in creating we must understand the system of empowerment or the cultivation of musical elements, namely structural or textual analysis. In addition, it also understands the concept, meaning, use, and role and understanding of music itself (Rumengen, 2023 p.362). Rodat is a folk dance that is performed in the form of a group dance in pairs. Initially, this art was a medium to spread Islamic teachings and a means of struggle in the pre-independence period (Arohman et al., 2022). This art is a type of shalawatan and nowadays it is rare. Another opinion says that Rodat is a traditional art form of the Sragen people that developed along with the entry of Islam into the region. This traditional art combines the musical art of tambourine, jidor (a kind of bedug), and gong with dances played by men (Arohman & Wuryani, 2022 p.392).

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The journey of Catholic liturgical music in Indonesia began with the history of liturgical music, especially in Indonesia, which began in the transitional period in 1957, continued in the era of the National Congress in 1971, and the presence of the concept of building church music from the grassroots from 1981 to 1992 (Putra et al., 2023, p.76). The liturgy, which is a celebration of the church's faith, has always been integrated with musical elements. One of the music is also music from the local traditional (Martasudjita & Kristianto, 2007 p.11-12). Singing and music in the liturgy must be adapted to each celebration or worship, meaning that the songs or music used are in accordance with the theme of the celebration or worship. For special themes, it is possible to use inculturation or praise songs that are sourced from local wisdom. In Peter Schineller's view quoted by Martasudjita (2021 p. 284), there are four stages of liturgical inculturation, namely: 1) the stage of transference, 2) the stage of translation, 3) the stage of adjustment, and 4) the stage of deeper inculturation. Of the four stages, exploration in this study refers to the third stage, namely the adjustment stage. The adjustment stage in question is the adjustment of liturgical songs according to the regional musical style. The work of music by exploring the notation and rhythm composed is the object of this study. In the analysis, the part that will be displayed is a song titled Minulya (Java) using the musical idiom Rodat. Dieter Mack in his book also said that all ethnic music in Indonesia that is always in the process of changing from history and phenomenology can be said to have a contemporary music (Mack, 2004, p.33). For this reason, this exploration can be said to be contemporary music with the form of mass or mass that uses and combines several traditional musical instruments and western musical instruments. It is not impossible to combine traditional musical instruments in making a new accompaniment music in the church. It takes a good skill to play music and

also enough practice to still be able to present one's appreciation of the mystery of God in the holy mass. (Siong & Bang, 2022, p.39). This musical exploration is expected to be able to realize church music that truly becomes an expression of faith in today's times. The course of solemn worship is determined by the music used, because through music the faith of the congregation is expressed (Moniung et al., 2023, p.29).

The presence of the church as part of people's lives cannot be separated from the local culture or culture. The church is a collection of people who believe in Christ, and of course consists of people who are attached to a particular local culture and group. The living environment and culture that live among this group of people called the church interact with each other so that it can give birth to a culture with certain characteristics called ecclesiastical culture or ordinances. From the beginning the church has never been able to separate itself from music. The liturgy, which is a celebration of the church's faith, has always been integrated with musical elements. One of the music is also music from the local traditional (Martasudjita & Kristianto, 2007, p.12).

METHOD

This research uses a qualitative and musicological approach. A qualitative approach was carried out to obtain data from Rodat art actors on the practice of presenting Rodat art. The musicological approach is carried out as one of the consequences of textual studies that lead to ordinary texts as well as processing rhythmic patterns in Rodat's artistic music.

In this study, there are three stages carried out, namely data collection, data processing, and data analysis. This data collection stage collects reference books on the celebration of the Eucharist, the art of Rodat and musical ensembles. In addition, the data was carried out by observation and interviews with artists who

perform Rodat art in two places, namely in Bungkel hamlet, Pucung village, Bancak district, Semarang regency and in Kauman Kidul hamlet, Sidorejo Kidul district, Salatiga city. Hadi Suripto as the leader of the Rodat art group from Bungkel hamlet and Amrih Gunarto from Kauman Kidul hamlet as the main speakers. Interviews were conducted to obtain data on the tabuhan pattern of each musical instrument used in the art of Rodat as well as the function of the tabuhan of each instrument. For the observation of Rodat's rhythmic pattern, it refers to the practice carried out by Hadi Suripto's Rodat group.

The next stage, data processing is carried out by identifying the instrumentation and idea of Rodat's musical playing patterns. The collected data, especially musical data, became the main source of rewriting as rhythm and notated verse. Understanding of musical data in data processing is needed to determine the development of patterns in working on compositions. The musical instruments used by the Rodat group in two locations used *terbang* or *rebana* (tambourine) musical instruments, which are a type of membranophone musical instruments. How to play a *Terbang* musical instrument with the touch of the palm on a membrane made of animal skin, such as cow or goat skin. *Terbang* in the art of Rodat includes four *terbang* and one *jidor* or *tambur*.

In the process of creating new works as an effort to explore music, the *kolintang* musical instrument is chosen on the grounds that the *kolintang* is a percussion instrument or idiophone, like a *terbang* musical instrument with a different sound source. The *kolintang* is used as the main instrument in this new composition. The arrangement of the blades is designed according to the needs of the composition so that it can be maximized in its use. To get a pattern of beats such as *terbang* work, the musical instruments used are *tenor kolintang*, *celo kolintang*, *jimbe*, *keprak*, floor tom, violin and flute.

The analysis stage is carried out with structural analysis, which is to conduct a musicological analysis, namely analyzing music part by part or units of a composition entitled *Minulya*. A musicological approach is carried out to examine the divisions of the composition, from large units to small units.

RESULT AND DISCUSSION

In turn, this section will discuss Rodat's musical instrument, the concept of novelty in musical cultivation, the musical instruments used, the exploration of Catholic Church music with Rodat's musical idioms, and structural analysis (parts one, two and three).

Rodat Musical Instruments

Musical instruments with sound sources from membranes, are grouped into types of *membranophones*, examples are tambourine, drums, tifa and various other musical instruments. The following are the types of musical instruments used in the art of rodat, namely tambourine or *terbang*. There are several types of tamborine or also often called *terbangan*:

Terbang/Tambourine

The *terbang*/tambourine is a traditional musical instrument similar to a one-sided drum with a short body according to the ability of the hand. This musical instrument belongs to a family of *drum frames* like *tambourine*, either with or without a creaking (Ponoe Banoe, 2003: 353). This musical instrument belongs to the *membranophone* family, or the source of the sound comes from a membrane made of animal skin. The function of this musical instrument is as a song guide or rhythm guide. *Terbang* also functions as a core accompaniment in the form of a combination of rhythmic patterns played with a woven or interlocking style.

In the data collection that has been carried out in the village of Bungkel, Semarang Regency, the number of musical instruments

used in this performance is five, which are divided into four *terbang*/tambourine with rhythmic patterns that can be noted as follows:



Figure 1. Transcription of the Rhythm Pattern of *Terbang* Music of the Art of Rodat Dusun Bungkel

(Source: Yohanes Ruswanto)

1.

Jidor (beduk) or Tambur

Jidor (beduk) or tambur is a cylindrical musical instrument whose ends and base are covered by goat skin. Actually, the tambur used in Rodat art is the same as that in Javanese karawitan, which is tambur which is made with two *heads* or two heads of the same area and both are covered with leather. The function of the *Jidor*/tambur musical instrument in the art of Rodat is to coordinate or establish the rhythm of the song, as well as to give reinforcement or accent to certain parts. From the results of the audio recording that has been done if notarized into a rhythm pattern, the playing of this musical instrument is as follows:



Figure 2. Transcription of *Jidor* Rhythm Pattern / Tambur Kesesenian Rodat Dusun Bungkel

(Source: Yohanes Ruswanto)

The Concept of Novelty in Music Work

Music is one of the important elements in an art performance, including vocal arts, theater art and even dance. The addition of music in the form of accompaniment can create a beautiful and interesting work so that it can move the feelings and souls of listeners and audiences. This form of musical exploration is more

conducive to the creation of new works as a result of the development of one type of dance music in Indonesia, namely Rodat which is located in Bungkel hamlet, Pucung village, Bancak district, Semarang regency.

The concept offered in this work is to process Rodat's artistic music into liturgical music that is able to invite the faithful to praise God. It is hoped that through this work, the people can praise God using local music idioms. This idea of musical exploration is based on the cycle of mass singing, which is a number of songs from the liturgy of the Catholic church whose verses remain the same or commonly called ordinary. The form of music created is a development of the drumming pattern of Rodat's artistic musical instruments. The rhythmic playing pattern is innovated into other media, namely using melodic instruments. This exploration as an innovative work processes the sound colors of melodic musical instruments while still maintaining the original musical character.

The medium and sound colors used in the new compositions differ from the original music, but this musical exploration seeks to retain the character of Rodat's music. How to maintain Rodat's musical character by processing the interweaving of rhythmic patterns. The scales used in creating the melodies in this ordinary use a pentatonic scale, namely do-re-mi-sol-la. In his book, Mintargo (2018, p 133) mentions that pentatonists (slendro) in Indonesia recognize the *notes of kepatihan* with the order of the slendro scales with the notes *Barang* (1), *Gulu* (2), *Dadha* (3), *Lima* (5) and *Nem* (6). However, in some parts of the composition, it comes out of the area of the slendro scale to create a different atmosphere. The combination of several types of musical instruments with an arrangement guided by the form of the work and its content will result in an interesting new composition.

Language is a very important field in inculturation because it is a means of

communication among local people (Martasudjita, 2021 p.291). For this reason, in this musical exploration, the poems used in the local language, namely Javanese. All works are presented in an ensemble formation dominated by wood-based musical instruments. The use of musical instruments made of wood is inspired by the image of the cross carried by Jesus Christ.

Musical Instruments Used in Exploration

The media revealed that to realize the ideas in this composition, the creator uses the following working tools:

Kolintang tenor and cello. *Kolintang* is a typical musical instrument from Minahasa, North Sulawesi, Indonesia. *Kolintang* is made of wood-based material, which is a type of wood that is rather light but quite dense and the wood fibers are arranged in such a way that they form parallel lines. The slats used are adapted to the needs of the composition. The function of this musical instrument alternates between melody, *reciprocation*, and syncopation players. The character of the voice and the tonal region of the tenor and cello *kolintang* are considered in the selection of the type of instrument.

Djembe/Jimbe. The *djembe* is a percussion instrument from Africa, the source of the sound is from animal skin using a resonator chamber as well as wood. Its role strengthens the impression of *rodat* music which is dominated by musical instruments whose sound source comes from the membrane.

Keprak. An instrument shaped like a hammer is made using a wooden base. The Catholic Church uses this tool every Maundy Thursday celebration as a commemoration of the Last Supper of the Lord Jesus Christ.

The floor tom by most jazz drummers is also commonly referred to as a small bass, this musical instrument uses a circular wood as the resonator chamber. In this composition, it functions as a substitute for the *jido* musical instrument, in addition to acting as an

affirmation of the rhythm of other instruments. It is sounded every 1 beat per beat.

Violin, this musical instrument uses 4 strings as the source of sound, most of the violin instruments are made of wood. The violin in this composition serves as a carrier of melody, a reinforcement of character and to support harmony. One of the rich, slightly dark color qualities of the voice is found in the G snar (Kennan & Grantham, 1997, p.8).

The flute is a wind instrument from western culture that has the characteristics of being a musical instrument that can be said to be agile of all wind instruments. At this time this instrument is mostly made of metal, but it is still included in the wood wind family because at first this wind instrument was made of wood. The role is almost the same as the violin, and is more maximized according to the character of this instrument, which is to play a lot of melodies with rhythmic patterns with agile characters.

A male choir that serves as the narrator of the poems in this exploration. Church songs in the Middle Ages always used men to sing hymns in the church. Inspired by medieval singing, the composition also uses male voices.

Exploring Catholic Church Music with the Idiom of Rodat Music

Minulya, which in Indonesian means glory, is a hymn of praise that is propelled by the encouragement of the Holy Spirit to the Father and the Son. The first part of the praise comes from the song of the Angels (Lk 2:14). The second part is a song of praise (slightly long) accompanied by a plea for mercy to the Father and the Son. The concluding section is still colored by a very strong statement of praise about Christ as the only God against the pagan worship that culted the emperor in the first centuries. (Martasudjita & Kristianto, 2007, p.30) Singing texts such as in *Madah Kemuliaan* that can be used are those that have received official approval from the Catholic Church. *Madah*

Kemuliaan is said or sung at Sunday worship and also holidays. The Glory Song is not sung during Advent or the time of waiting and hoping for the coming of Jesus Christ and it is also not sung during Lent, which is the time of repentance and death, considering that the Glory Song highlights the festive aspect.

Minulya is divided into 3 parts, namely: part one: *Minulya*; Part Two: *Ngalembana Gusti, Sembah Nuwun, Dhuh Gusti, Ingkang Mbirat*. Part Three: *Awit Namung Gusti, Manunggil ing Hyang Roh Suci* is colored by a very strong statement of praise about Christ as the only God to fight against the pagan worship that cults the emperor. The lyrics of this composition are in Javanese.

Structural Analysis

This section will present the structural analysis of Rodat's musical exploration compositional works using instruments outside of Rodat's musical origin. The title of the composition is *Minulya* which consists of three parts. Structural analysis is done by dismantling each part from a large unit to a small unit. Lyrics in Javanese and Indonesian translation available.

Part one

Minulya

Minulya Allah ing ngaluhur, lan manggiha tentrem manungsa ing ndonya ingkang kinasih ing Gusti.

Glory

Glory to God in heaven,
And peace on earth to the people
Who is pleased with Him.

Inspired by the poem above, which is the initial part of the overall composition which lasts approximately 20 minutes. The initial atmosphere in this composition is about the greatness and majesty of God with the vocal chant in the first line with the sentence "*Minulya Allah ing ngaluhur*" or in Indonesian, Glory to Allah in Heaven. The meaning of the sentence is

the praise of the angels to the Father in Heaven sung with a rather free and recitative tempo. Here is an example of the melody of the call:



Figure 3. The melody of the initial call
(Source: Yohanes Ruswanto)

The *floor tom's* fast-paced and excited voice begins the third beat after the first vocal is finished. This idea depicts the joyful expression of the angels in praising the Father, followed by the appearance of the sounds of other musical instruments which of course have the purpose of increasing the meaning of God's majesty. The following is the motif of the rhythm pattern that begins with *jidor*:



Figure 4. Introduction
(Source: Yohanes Ruswanto)

The introduction continues with the following verse : *Lan manggiha tentrem, manungsa ing donya kang kinasih ing Gusti*. In this first part, a festive atmosphere is built in the 5th rhythm until the composition of this part ends.

Part Two

It is part of *Minulya* which is a long hymn accompanied by a plea for mercy to the Father and the Son. This section begins with the sub-composition of *Ngalembana Gusti*

<i>Ngalembana</i>	Exalting God
<i>Gusti</i>	We praise You
<i>Kawula</i>	We exalt You
<i>ngalembana Gusti</i>	We worship
<i>sarta sami memuji.</i>	Thee
<i>Kawula menembah</i>	We glorify
<i>ngabekti tuwin</i>	You
<i>ngluhuraken Gusti.</i>	

(Sumber Yohanes Ruswanto)

Sembah Nuwun

Sembah Nuwun	We Are Grateful
<i>Kawula munjuk sembah</i>	We thank You, for
<i>nuwun krana kamulyan</i>	Your great glory.

Dalem ingkang linangkung.

This sub-composition is one of the songs of praise to God the Father. The musical character in this part is sweet, cheerful and also light with a rather fast tempo. An example of this character has already been heard in the introduction where the melody is played by the flute, here is an example of the motif



Figure 5. Sweet, cheerful and carefree melody by flute
(Source: Yohanes Ruswanto)

At the end of the introduction, it is an expression of praise to God the Father in the form of sounds played by tenor and flute chords with notation movements from low to higher (beats 10 - 11), which is a parable of ourselves praying to God the Father. Here are examples of motives discussed:



Figure 6. Melody movement from low to upward by flute and tenor kulintang
(Source: Yohanes Ruswanto)

The festive atmosphere is still felt in this section, namely with the use of a fast tempo and many pitch jumps found on the melody instrument. The pattern that describes the happy atmosphere is very felt on the kolintang *cello* instrument. Here is a snippet of the motif:



Gambar 7. Pola permainan suasana meriah oleh kulintang *cello*

It is an expression of admiration and gratitude to Allah. In this composition, the atmosphere is calmer, to create a calm atmosphere, the use of instruments is made to a minimum, namely only using violin, singers and tenor kolintang. The interplay between the three instruments is a symbol of the attachment between man and God and nature. Here is an example of the motive:



Figure 8. Melody with *interlocking pattern*
(Source: Yohanes Ruswanto)

Dhuh Gusti

Dhuh Gusti	Oh my God,
<i>Dhuh Gusti, nataning</i>	O Lord God, the
<i>swarga, Allah Hyang</i>	King of Heaven
<i>Rama ingkang</i>	God the Father is
<i>Mahakuwasa. Dhuh</i>	almighty.
<i>Gusti Yesus Kristus,</i>	O Lord Jesus Christ,
<i>putra Dalem ontang-</i>	the only begotten
<i>anting.</i>	Son.
<i>Dhuh Gusti Cempening</i>	O Lord God, Lamb
<i>Allah putra Dalem</i>	of God, Son of the
<i>Hyang Rama.</i>	Father.

In this part it is still in a cheerful atmosphere of praise. The character is brought up with the use of a 3/4 measuring mark which

gives a light impression. The introduction played in an ensemble by the tenor kolintang and cello kolintang clarifies the desired lightness impression. Here is the intended introductory excerpt:



Figure 9. Introduction with a carefree atmosphere with 3/4 measure

(Source: Yohanes Ruswanto)

The melodic play and the use of a relatively fast tempo with a 3/4 measure feel like forming strands of sentences of praise to God. In the tenth rhythm, the sound of the violin appears which intends to embellish the sentence of praise that is to be said. The following is a fragment of the phrase that the violin plays:



Figure 10. Violin melody

(Source: Yohanes Ruswanto)

The change of atmosphere in bars 47 – 63, by modulating from the pentatonic staircase of the slendro to the minor staircase while maintaining the cheerful atmosphere is intended to remind us as humans how great is God's power and love for us so that He is willing to sacrifice His only son to atone for our sins. The following is an example of the melody:



Figure 11. Modulation from the Pentatonic Slendro to Minor

(Source: Yohanes Ruswanto)

Ingkang Mbirat

Ingkang Mbirat

Ingkang mbirat dosaning jagad, mugi melasana.

Ingkang mbirat dosaning jagad minangkanana panyuwun kawula.
Ingkang lenggah ing satengening Dalem Hyang Rama, paringa pangaksama.

Which Deletes

You who take away the sins of the world, have mercy on us.

You who take away the sins of the world, grant our prayers.

You who sit by the Father's side, have mercy on us.

Ingkang mbirat is one of the compositions inspired by regret and asking for forgiveness from God. This section uses a slow tempo so that the atmosphere of repentance in this section will be felt. The musical instruments that play a role in giving rise to the character for repentance are kolintang I and II plus *bass drums*. The melody of kolintang I is a symbol of human sin, while kolintang II and *bass drum* symbolize repentance. Here's an example of how to do it:

Largo

Flute

Violin

Pri

Kolintang 1,2

Bass Drum

Figure 12. A melody that describes regret and repentance (Source: Yohanes Ruswanto)

In the new melodic *flute* instruments then on the 4 violin drums add a different melody. The playing of these two instruments depicts the increasing sins of man. Here's an example of how to do it:

Figure 13. The melodic pattern depicts the increasing number of human sins.

(Source: Yohanes Ruswanto)

At bar 8 the singer began to recite verses to clarify the expression of repentance

Part Three

It is the closing part of *Minulya*. this passage is still colored by a very strong statement of praise about Christ as the only God against the pagan worship that cultized the emperor.

Awit namung Gusti

<i>Awit namung Gusti</i>	Only because of God
<i>Awit namung Gusti ingkagn Maha suci</i>	Because You alone are holy.

<i>Namung Gusti ingkang jumeneng Pangeran</i>	You alone are the Lord.
<i>Namung Gusti Sri Yesus Kristus ingkang Maha luhur.</i>	You alone are the Most High, O Jesus Christ.

Starting from the expression of the poem above, the composition is made with an interpretation of the atmosphere of firmness, steadfastness, and sincerity. In bars 1 – 6 is an introduction that is full of a firm, steady, earnest atmosphere played by the flute and tenor kolintang with a fast tempo. Here is an example:

Allegro

Flute

Tenor

Djembe

Kolintang

Allegro

Bass Drum

This image shows a musical score for a piece titled 'Allegro'. The score is divided into two sections: 'Allegro' and 'Allegro'. The 'Allegro' section includes parts for Flute, Tenor, Djembe, Kolintang, and Bass Drum. The Flute and Kolintang parts are written on treble clef staves, while the Tenor, Djembe, and Bass Drum parts are on bass clef staves. The Tenor and Djembe parts are mostly silent in this section. The Kolintang part features a rhythmic pattern of eighth and sixteenth notes. The Bass Drum part consists of a single sustained note on each measure. The 'Allegro' section concludes with a repeat sign and a double bar line.

Figure 14. Melody with an atmosphere of firmness, steadfastness, sincerity.

The melody pattern above will appear in the middle of the composition with the purpose of affirming faith in Christ, there are several variations of rhythm patterns in the tenor chord such as in the 111 to 112 notes. Here is an example:

Figure 15. Variations of rhythm patterns by tenor kolintang

Komitang
(Source: Yohanes Ruswanto)

At the end of the composition it closes with a melodic pattern like an introduction to further

solidify the very strong statement of praise about Christ. Here is an example:

Figure 16. Repetition of the introductory rhythm pattern
(Source: Yohanes Ruswanto)

*Manunggil ing Hyang Roh Suci,
Manunggil ing Hyang With the Holy
Roh Suci,
Manunggil ing Hyang Together with the
Roh Suci ngagem Holy Spirit, in the
kamulyan Dalem glory of God the
Allah Hyang Rama. Father.
Amin. Amen.*

The composition of this section is still the same theme as the previous one, the difference in interpretation is that it is about the very strong statement of praise about Christ as the only God to fight against the pagan worship that cultized the emperor. The form of musicality created in this composition when the vocals recite the verse of *Manunggil ing Hyang Roh Suci* with only a long but ever-changing note, this melody is a depiction of the power of Christ and the Holy Spirit united in the glory of His Father. Here is the melody:

Figure 17. This melody is a depiction of the power of Christ and the Holy Spirit united in the glory of His Father
(Source: Yohanes Ruswanto)

Answers given by jimbe, kolintang and floor-tom instruments. It is an expression of agreement with the singer's statement. In this part, the theme in the previous composition reappears with the intention of capturing the same atmosphere, namely firmness, seriousness.

The following is an example:

Figure 18. A melody with an atmosphere of firmness, seriousness.
(Source: Yohanes Ruswanto)

CONCLUSIONS

Music and singing are certainly very important in a liturgical celebration. Inculturation in the field of music and singing can be developed. The Church itself has

opened itself up and given place to regional traditional music in the liturgy. And the main thing is that in any religious tradition, music has an important role. Music is universal and the art of rodat that is known by the media for the syiar of Muslims has its own uniqueness and distinctiveness. With good work and following the rules in making liturgical music, his distinctive music can be an alternative and add a type of music to the treasure of the Catholic church's inculturation. In addition, this exploration is also a manifestation of Church music which is truly an expression of life of faith today. The absence of this exploration is because the verse taken from its original form is relatively long and repetitive so that it cannot be used in the weekly mass. For this reason, in order for this composition to be used to contribute practically to the weekly Eucharist, there must be an adjustment of the verse in accordance with the Eucharistic Celebration Order.

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