

The Form of Javanese Gamelan in the Worship Liturgy in the Baptism Church Indonesia (GBI) Ngembak

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Abstrac

Baptism Church Indonesia (GBI) Ngembak uses Javanese gamelan (traditional music accompaniment) to accompany the Sundays' worship which is held every Sunday in the end month. The purpose of this research is to analyze the form of Javanese gamelan music in a worship liturgy of Baptism Church Indonesia (GBI) Ngembak. The research method used qualitative with case study research design. Data collecting techniques are observation, interview, and document study. To maintain its validity, the researcher uses the technique of source triangulation. While the technique of data analysis is done by the process of reduction, presentation, and conclusion (verification). The research findings show that the form of musical composition in one of worship songs in GBI Ngembak is a song titled Puji Nama-Nya (Praise His name) uses bar of 4/4, the types of melody is stepping and jumping. Its harmony is one voice although in the book of Nyanyian Pujian (Hymn) provides the harmony of Soprano, Alto, Tenor, and Bass. The structure of musical form in Puji Nama-Nya song has two parts, they are part A and part B. and the lyrics of this song is a, a, a, a. This song uses a particular musical arrangement of Javanese gamelan accompaniment laras Pelog.

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INTRODUCTION

Traditional art is a culture that is worthy and important to get attention because culture is nation's identity. one example of traditional arts in Indonesia is gamelan Jawa. Danandjaja in Darma (2011:55) explains that the preservation of art and culture based on local wisdom is understood as an effort to maintaining and developing art and culture of tradition of support community. Traditional art that is full of cultural values should be a means of young generations' inheritance, even it becomes an identity of an area. It is because art as a cultural product that is able to reflect symbolic expression of a particular society (see Murni, Rohidi, and Syarif 2016:155).

The author concerns about the reluctance of modern churches to use gamelan. They tend to use band rather than traditional music to accompany worship liturgy. The Protestant churches tend to use keyboard that take the advantage of accompaniment models. Amidst the rare use of Javanese gamelan, it is still found a church in Semarang that uses gamelan as a worship accompaniment, it is Baptism Church Indonesia (GBI) Ngembak. It is very interesting to be observed further.

Baptism Church Indonesia (GBI) is a church that applies congregational governmental system. The implementation of Sundays worship is twice a day, morning and afternoon. The praise of worship in GBI Ngembak uses Hymn book (song of praises) and the compilation of praise worship songs. The Sundays worship routine in GBI Ngembak uses band (electrical piano, guitar, bass, drum) as the accompaniment of praises in worship. But, in the Sundays in the end of the month, it uses Javanese gamelan as morning worship accompaniment.

The uses of Javanese gamelan in GBI Ngembak is arranged in a Sunday's worship liturgy. Liturgy is from Greek: leitourgia. It is derived from laos (means society/public) and ergon (means work). therefore, liturgy is publically work or work/job that is done publically or together (Martasudjito, 2005: 9-16). By this definition, it can be said that Liturgy is

worship. Every Christian worship, whatever its denomination, should be liturgical, meaning involving those who attend the worship. A worship that congregation is only spectator is not a real worship.

The dialectical contextualization covers churches among nations and society, the Christians and Moslems in Indonesia in the future, the movement of Christian young generations, badong: one form of contextualization manifestation on theology in Toraja church, and exclusive-inclusive attitude of Christians of Kalimantan on their tribal culture (Sitompul, 1998:28). The results of the research can give contribution to the contextualization.

The research that is done by Sukatmi Susantina about Javanese gamelan uncovers about the axiology concept from philosopher, values of Javanese art, and axiological dimension in an inculturative process (Susantina, 2001:30). Therefore, the research findings can contribute a different thinking for Javanese art researchers.

The problem formulation that is studied in this research is musical composition form of Javanese gamelan in worship liturgy in Baptism Church Indonesia (GBI) Ngembak. The theory used to respond the problem formulation is musicological theory. Jamalus in Bagus Indrawan, Totok Sumaryanto, Sunarto (2016: 118) reveals the musical performance covers textual aspects, they are everything that exists in musical performance that is presented in a whole performance and it is enjoyed directly by society. The aspects are composition form and presentation. The composition forms: (a) rhythm, (b) melody, (c) harmony, (d) structure of musical analysis form, (e) lyrics, (f) tempo, dynamic, expression; (g) instrument, and (h) arrangement. According to Jamalus as it is cited by Lontoh, Wadiyo, and Utomo (2016: 85) the musical elements consist of rhythm, melody, form, harmony, and song structure, as well as expression (dynamic) that become one unified whole.

The rhythm is clearly analyzed, from its plot, knock, and bar. The rhythm in music is a

sequence of motion in music. Rhythm is formed from a group of sounds and silences with varying length of time or its length and short is adjusted to the values of notes on a song. Meter is the total beats in every bar and usually written/showed at the beginning of the bar in a written musical notation partitur (Harwanto, Sunarto, Sumaryanto, 2018: 26).

Melody is arrangement of tones sequence (sounds with regular vibration) that is sounded sequential, rhythmic, and expressive. Harmony is a combination of two or more tones that has different height and lowness and sounds simultaneously. The form and song structure is arrangement or relation among musical elements in a meaningful song (Jamalus dalam Bagus, Sumaryanto, Sunarto, 2016: 118).

Lyrics used are traditional, local music or modern can form song sentences, phrases or stanzas that contain particular meanings. The slow or fast of musical work can be observed thoroughly from the beginning till end. The dynamic can be happened in every song part, it depends on the composer or player. The expression is not only on the music player but also on the sounds from played musical instruments.

The instruments used in a particular group of performance art need to be observed of their usage, whether they are played or used as property Jazuli in Arisyanto, Cahyono, and Hartono (2017:79) states that external sounds (musical instruments) function as performance accompaniment, atmosphere enliven, or illustration.

The studies that were held previously give reference and different study point of view for researchers. By using musicology to analyze the form of music in Miller's opinion (2017) He explains that music former elements, such as, tempo, meter, rhythm, melody, harmony, tonality, texture, and dynamic. While to analyze musical structure they use Prier's (2013) opinion that are arranged in motif, antecedence, consequence, and sentence/period.

METHODS

The approach used in this research is qualitative with case study research design. The research design is chosen to observe the phenomenon of Javanese gamelan in worship liturgy in Baptism Church Indonesia (GBI) Ngembak. This is done due to the interpretation various theories and related musicological concept with focusing in musical composition of Javanese gamelan. The chosen location is GBI Ngembak since it uses this instrument in Sundays worship liturgy. The source of data in this research differentiate in to two, they are primary data source is done through interview with gamelan player, pastor of the church, congregation, and observation the performance of Javanese gamelan on Sundays worship liturgy. While the secondary data is gained from literatures, files, historical documents, and books that are relevant with the research. The collecting data techniques use observation, interview, and document study Sumaryanto (2007:113) states that obtained data or document in qualitative research (especially naturalistic qualitative research) needs to be checked its validity in order to get the most discipline and the most scientific research. Therefore, to get data validity, the researcher uses technique of source and data triangulation. Data analysis technique used refers to interactive model from Miles and Huberman in Rohidi (2011: 240), through the process of data collecting, reducing, presenting, and concluding (verifying).

RESULT AND DISCUSSION

The Gamelan Musical Composition of Puji Nama-Nya song (NP.32)

The musical composition form is analyzed with Jamalus theory in accordance with its elements, they are rhythm, melody, harmony, structure of musical analysis form, lyrics, tempo, dynamic, expression, instrument, and arrangement.

Picture 1 is one of songs in the book of Nyanyian Pujian (song of praises) used by GBI Ngembak on Sundays' worship. Puji Namanya

(praise His name) is in the number of 32 of the book.

Puji NamaNya 32

4/4 As = Do (4 Mol)

5 | 5̣ 1̣ 3̣ . 1̣ | 2̣ 1̣ 1̣ 6̣ 5̣ . | 5̣ 5̣ 1̣ . 2̣ 3̣ 4̣ 3̣ | 2̣ . .
 3 | 3̣ 5̣ 5̣ 1̣ . 5̣ | 6̣ 6̣ 6̣ 4̣ 3̣ . | 3̣ 3̣ 5̣ 5̣ 5̣ 1̣ 2̣ . 1̣ | 7̣ . .

1. Se - ri - bu li - dah ber - pu - du, Ter - pu - ji - lah na - ma Tu - han!
 2. Na - ma Ye - sus meng - hi - bur - kan, Ter - pu - ji - lah na - ma Tu - han!
 3. Ku - a - sa do - sa bi - na - sa, Ter - pu - ji - lah na - ma Tu - han!

1̣ | 1̣ 1̣ 1̣ 1̣ . 1̣ | 4̣ 4̣ 4̣ 1̣ . | 1̣ 1̣ 1̣ 1̣ . 1̣ | 7̣ . 1̣ | 5̣ . .

5 | 5̣ 1̣ 3̣ . 1̣ | 2̣ 1̣ 1̣ 6̣ 5̣ . | 5̣ 5̣ 1̣ . 2̣ 3̣ 2̣ 2̣ | 1̣ . . .
 3 | 3̣ 5̣ 5̣ 1̣ . 5̣ | 6̣ 6̣ 6̣ 4̣ 3̣ . | 3̣ 3̣ 5̣ 5̣ 5̣ 1̣ 7̣ . 5̣ . .

S'ka - li - an nya - nyi ba - gi - Mu, Ter - pu - ji - lah na - ma Tu - han!
 Dan nya - nyi - an ke - sa - yang - an, Ter - pu - ji - lah na - ma Tu - han!
 Ber - sih - lah na - jis dan no - da, Ter - pu - ji - lah na - ma Tu - han!

1̣ | 1̣ 1̣ 1̣ 1̣ . 1̣ | 4̣ 4̣ 4̣ 1̣ . | 1̣ 1̣ 1̣ 1̣ . 1̣ | 5̣ . 5̣ . .

5 | 5̣ 1̣ . 2̣ 3̣ . | 1̣ 2̣ 1̣ . 6̣ 5̣ . | 5̣ 5̣ 1̣ . 2̣ 3̣ 4̣ 3̣ | 2̣ . . .
 3 | 3̣ 3̣ 5̣ 5̣ 1̣ . | 6̣ 6̣ 6̣ 4̣ 3̣ . | 3̣ 3̣ 5̣ 5̣ 5̣ 1̣ 2̣ . 1̣ | 7̣ . .

Pu - ji na - ma - Nya, Pu - ji na - ma - Nya, Ter - pu - ji - lah na - ma Tu - han!

1̣ | 1̣ 1̣ 3̣ . 4̣ 5̣ . | 4̣ 4̣ 4̣ 4̣ 1̣ . | 1̣ 1̣ 1̣ 3̣ . 4̣ 5̣ 5̣ 5̣ | 5̣ . . .

1̣ | 1̣ 1̣ 1̣ 1̣ . 1̣ . | 4̣ 4̣ 4̣ 4̣ 1̣ . | 1̣ 1̣ 1̣ 1̣ 1̣ 1̣ | 7̣ . 1̣ | 5̣ . .

5 | 5̣ 1̣ . 2̣ 3̣ . | 1̣ 2̣ 1̣ . 6̣ 5̣ . | 5̣ 5̣ 1̣ . 2̣ 3̣ 2̣ 2̣ | 1̣ . . .
 3 | 3̣ 3̣ 5̣ 5̣ 1̣ . | 6̣ 6̣ 6̣ 4̣ 3̣ . | 3̣ 3̣ 5̣ 5̣ 5̣ 1̣ 7̣ . 5̣ . .

Pu - ji na - ma - Nya, Pu - ji na - ma - Nya, Ter - pu - ji - lah na - ma Tu - han!

1̣ | 1̣ 1̣ 3̣ . 4̣ 5̣ . | 4̣ 4̣ 4̣ 4̣ 1̣ . | 1̣ 1̣ 1̣ 3̣ . 4̣ 5̣ 4̣ 4̣ | 3̣ . . .

1̣ | 1̣ 1̣ 1̣ 1̣ 1̣ . 1̣ . | 4̣ 4̣ 4̣ 4̣ 1̣ . | 1̣ 1̣ 1̣ 1̣ 1̣ 5̣ 5̣ 5̣ | 1̣ . . .

Syair: O for a Thousand Tongues to Sing, Charles Wesley, 1749; Ralph E. Hudson, 1887.
 Nehemia 9:5; Ayub 1:21.
 Lagu: BLESSED NAME, tak dikenal, abad ke-19; gubahan, Ralph E. Hudson, 1887.

Picture 1. Puji Namanya song from NP. 32

The song Puji Nama-Nya is composed by Baptism Church Indonesia with referring to its originality. The composer of this song is Ralph E. Hudson in 1887 titled Blessed Name composed in 19th century. The lyric of O for a Thousan Tongues to Sing is by Charles Wesley 1749 and Ralph E. Hudson in 1887 (Nehemia 9:5 dan Ayub 1:21).

The analysis of Puji Nama-Nya song uses bar of 4/4 with rhythm and notation values of ritme dengan nilai not 1, 1/2, 1/4, 1/8, 1/16. Its melody uses major tone scale with interval scale characteristic of 1, 1, 1/2, 1, 1, 1, 1/2. The melody type is stepping and jumping. Puji Nama-Nya song is performed in one voice harmony although harmony of soprano, alto, tenor, and bass are also provided.

The structure of musical form in Puji Nama-Nya song has two parts, they are. Part A and B. Part A is from 1 to 8 bars. While part B is from 9 to 16 bars. In part A, there are antecedent phrase in 1-4 bars, and consequence

phrase in 9-12 bars. In part B, there are antecedent phrase in 9-12 bars, and consequence phrase in 13-16 bars. The song's motif is on 1 to 2 bars, and the next bars is the development of song's motif.

The lyrics of Puji Nama-Nya song consists of three stanzas:

Seribu lidah berpadu, terpujilah nama Tuhan

Skalian nyanyi bagi-Mu, terpujilah nama Tuhan

Puji nama-Nya, puji nama-Nya, terpujilah nama Tuhan

Puji nama-Nya, puji nama-Nya, terpujilah nama Tuhan

(thousands of tongues become one, to praise the name of God

Sing to You, praise the name of God)

Nama Yesus menghiburkan, terpujilah nama Tuhan

Dan nyanyian kesayangan, terpujilah nama Tuhan

Puji nama-Nya, puji nama-Nya, terpujilah nama Tuhan

Puji nama-Nya, puji nama-Nya, terpujilah nama Tuhan

(The name of Jesus is comforting, praise the name of God

Praise His name, praise the name of God

Kuasa dosa binasa, terpujilah nama Tuhan

Bersihlah najis dan noda, terpujilah nama Tuhan

Puji nama-Nya, puji nama-Nya, terpujilah nama Tuhan

Puji nama-Nya, puji nama-Nya, terpujilah nama Tuhan

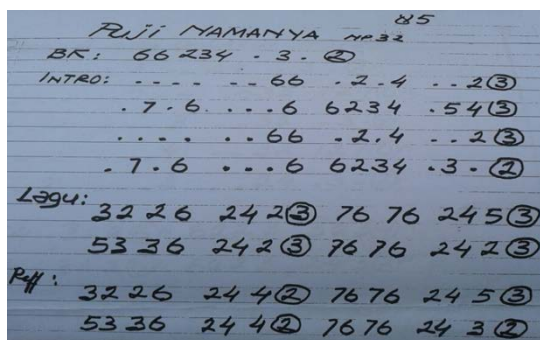
(the power of sin perishes, praise the name of God

Clean the unclean and sin, praise the name of God)

The song of Puji Nama-Nya consists of lyrics of song's melody with rhyme of 'a' (1- 4 bars), 'a' (5 – 8 bars), 'a' (9 – 12 bars), 'a' (13 – 16 bars). The song's lyrics is a substance of the God's words in Nehemia 9 : 5 and Ayub 1 : 21. Tempo used in this song is slow tempo, around 60 – 65 M.M.

From the beginning till the end, Puji Nama-Nya song has a stable tempo. The song's dynamic is soft (piano), and somewhat strong (mezzo forte). The expression of this song is soulful. The instrument used is Javanese gamelan with laras pelog.

Picture 2 is the arrangement of gamelan accompaniment that has been composed for Puji Nama-Nya song.



Picture 2. TheArrangement of Puji Namanya song from 32

The instruments used are kendang, gong, kenong dan kethuk, saron, bonang barung, bonang penerus, and peking.

CONCLUSION

Puji Nama-Nya song uses 4/4 bar with notes values of 1, ½, ¼, 1/8, 1/16. Its melody uses major tone scale. Puji Nama-Nya song is performed in the harmony of one voice. The musical form structure in this song has two parts, A and B and its rhyme is a, a, a, a with a slow tempo around 60 – 65 M.M. The song's dynamic is soft (piano), and somewhat strong (mezzo forte).). The expression of this song is soulful. The instrument used is Javanese gamelan with laras pelog.

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