Research Article

Contextualization of Singing in the Liturgy of the Evangelical Church in Timor

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Abstract.

This research aims to raise traditional concepts among the people of East Nusa Tenggara, which can contribute to the development of traditional singing in worship. This concept was developed using an ethnomusicological approach related to scales in East Nusa Tenggara. In this case, the process can provide a change in the musical atmosphere related to liturgical music in the Evangelical Christian Church in Timor (GMIT). The composition is done only in a hybrid form due to the use of tones that appear in traditional songs, which are then developed for the benefit of liturgical singing in accordance with biblical texts or the habit of singing in a liturgy. This development can be done in the form of contextualizing songs to add to the repertoire of church music at GMIT. The method used in this research is the Art Creation Method.

Keywords: traditional singing, contextualization, liturgy

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1. INTRODUCTION

Music is a part of art that discusses and sets various sounds into patterns that humans can understand and understand [1] or in other words, music is a collection of sounds or tones that have melody, rhythm and harmony. Music is divided into two parts, namely vocal music and instrumental music. Vocal music referred to here is music produced through the human voice through singing, while instrumental music is music produced through musical instruments being played to produce sound.

Music can be said to be something that is very essential in church life, especially Christian worship. Believers who usually sing in worship believe that music is seen as a very important part of the church liturgy [2]. Congregational singing or community singing which is present in Christian worship is sometimes presented and considered the same as the singing of other singers, such as choirs singing, vocal groups, quartets, trios, duets or soloists, even instrumental music that is presented in worship.

In a liturgy, it is often confronted with the context of traditions that are part of the life of the community and congregation. This is because the congregation or community in its life always uses traditional idioms as a medium of communication. From this concept, congregational songs/songs are often directed into the form of traditional singing, whether in the form of language/text or melody. The whole tradition can be interpreted as a form of contextualization that is part of the life of the community or congregation.

Our understanding of contextual music cannot be separated from Catholics' understanding of inculturative liturgical music. Understanding the concept of inculturation consists of the prefix in, which is an inward process, and the root word cultura, which means processing or culture. Inculturation is a process of expressing a value in the form of a particular culture [3].

Contextualization can generally be understood as an effort to adapt or bring content closer to its context. The rest can be explained that contextualization is an effort to integrate content with the existing context. In the Christian context, contextualization itself is not something foreign, but on the contrary is Biblical. God's saving work is carried out in an earthly context, namely through the incarnation of God in human form. In Philip 2:7-8 it is said that Christ emptied Himself, and took the form of a servant, and became in the likeness of men. And in his human condition, He humbled Himself and became obedient to the point of death, even death on a cross.

In Christian worship we also find several types of congregational songbooks used, including Two Old Friends (DSL), Spiritual Hymns (NR), Sing a New Song (NKB), Song of the Congregation (KJ), and Complement to the Song of the Congregation (PKJ). Each songbook has its own character in terms of structure and type of composition. The existence of these characters also results in every existing songbook having diversity both in terms of culture and musical structure.

The church as a means of worship for the people must have the important task of being able to provide for worship needs, in accordance with the needs of a liturgy. The Evangelical Christian Church in Timor (GMIT) is one of the churches that implements culture and language months in its ministry calendar. Each of these needs, be it songs or texts in the liturgy, use regional languages but still do not fully have an authentic concept or genuineness of the culture and traditions being liturgy. An example is the use of songs from the source book Sit-Nino, which are Songs of the Congregation that are translated into the regional language of Timor.

2. THEORETICAL REVIEW

2.1. Composition and Arrangement

According to Miller [4], the process of creating music involves three overlapping and related parts, namely: composition and arrangement. Broadly speaking, Miller describes it as follows: a composer creates an original musical work consisting of a melody and accompanying chords. The composition is then arranged, supplemented with several structural parts and usually involving the addition of some important new material. The results of this arrangement make the original musical work bigger. Finally, the arrangement is orchestrated for specific instruments and voices by an orchestrator. The completed work is then variously referred to as a composition, an arrangement, or an orchestra.

In more detail, the fundamental process of creating a fully orchestrated musical work is described by Miller [4] as follows:

The composer creates an original musical work.

Arrangements are then carried out using the lead sheet of the original composition or by transcribing the melody and chords from a performance.

Using either a lead sheet or transcription, a composer plans the harmonies and major structural parts in outline, expanding the basic composition appropriately to create a complete structural sketch.

Using a rough sketch of the arrangement, an orchestrator pairs individual instruments or sounds to match each note. An orchestrator fills in every detail to create a master score, either by using the concert key or by using the transpose key for each instrument.

The copyist then copies the parts for each instrument and voice individually into a master score, transposing each part as needed. The stages of composition, arrangement, orchestration, and copying occur sequentially. Each stage can be carried out by different people, several processes can be carried out by the same person, or one person can carry out the entire process alone.

2.2. Composition

Composition is defined as the act of creating a new musical work [4]. A composer produces a musical work that has never existed before. The process of composing a new piece of music is carried out using at least two approaches. There are some composers

who prefer to work in a more intuitive way, there are also those who compose with a structure that has been thought out beforehand [5]. More structured composers will first plan at least the main pillars of the work. In some conditions, the structure of a musical work can be determined by the concept of the work to be created. 30 Furthermore, composition is defined as the process of combining musical ideas from various sources of musical inspiration, whether previously written, about to be, or not yet written. The inspirational idea for a musical composition can be born as a reflection of experiences, moods and feelings towards events observed in the real environment. Bramantyo in Ilham [6] explains that a musical composition usually reveals a basic nuance, for example starting with an emotional feeling. This emotional state is called affection (involving the heart), where composers form musical language to describe affection with rhythmic and melodic patterns that are interconnected with certain emotions. This cultivation must be done systematically and structured.

Creators of musical works of art can use several creation techniques to achieve maximum results, namely a work of musical art in the form of a new musical composition. When creating a musical composition, it is also very important to pay attention to the musical structure. According to Stein, structure is a typical arrangement between each note where this arrangement and relationship can explain the relationship between harmony and melody in music [7]. In this case, there is no distinction between musical structure and song structure, where the song structure also consists of or is formed from a combined structure of several motifs and phrases that form a complete song sentence. According to him, the structure of music consists of (1) motif, namely the smallest part of a song sentence that has meaning; (2) phrases, which are a combination of several motifs; (3) period, namely a combination of phrases that form a complete song sentence; (4) song sentences, namely parts of songs that usually consist of 4-8 bars, which are formed from a pair of phrases and two or more musical sentences; and (5) unison, which is a form of presentation in which all members present the same melody from the beginning to the end of a composition.

In terms of the composition of music, the composer pays attention to, manages, and develops several musical patterns, including the development of motifs, rhythms, phrases, sentences, melodies, tempo, dynamics and harmony which aims to avoid monotony in a work of musical art. Analysis of a larger composition is usually carried out by looking for the main theme or core melody that frequently or dominantly appears repeatedly. The themes present in a composition vary greatly. With different types of themes, a series of diverse melodic motifs will emerge

2.3. Arrangement

Arrangement is the process of adapting an existing composition to produce instruments or sounds that are different from the original work which generally involves one or more of the following actions [4]:

Reimagining the original work in a different style (rock, jazz, soul, and so on)

Re-envisioning the original work using a different instrument family

Harmonize or re-harmonize an existing melody

Developing an existing melody, making it longer or more complex

Changing or completing an existing chord progression

Repeating all or certain parts of the melody, either as the original melody or after it has been developed first

Adding a new melody to the original melody, either in the form of choruses or bridges

Voicing or re-voicing the harmony of a part by determining which chords you want to play in what order.

Wilkins also added motifs as another component that can be arranged. Motif arrangements are possible within a small theme. A small theme begins with a motif, which is a series of notes that differ in form and are also incomplete, and usually consist of 1 to 2 bars in length [8]. In this case, the arrangement that is often used is the AAB an arrangement, where an a has three different functions: (1) as an opening in the first part, (2) a continuation which must lead to b in the second part, and (3) to close or concludes the theme in the fourth section. Motifs with three different functions will be heard in three different ways [5].

Meanwhile, the format of a big theme, namely AA, leads to the most fundamental theme format, namely the ABA format. An ABA format consists of one minor theme, followed by another minor theme, and back again to the first minor theme (which may be changed towards the end). The two major theme formats, namely AA and ABA, are the basis of AABA compositions which are often used in popular music. Composing a piece of music can be done either using a rough sketch approach or using a full-score approach. This approach allows one to eliminate the need for a separate orchestrator. A complete arrangement is done from scratch, each part is created completely. There is no rough sketch as the source material for arrangements with this approach. Arrangement ideas flow directly from the composer's thoughts in creating a complete score [4]. The

following are the advantages when a composer immediately works on a full score, as follows:

The composer has complete control over a final work. In this way, a composer or orchestrator can dictate every note in the arrangement, eliminating the need for someone else as an orchestrator.

By working directly on the score, a composer eliminates the process that involves rough sketches, thereby reducing the number of steps from the beginning to the end of creating a musical work; making the creation of musical works faster because you don't have to create the same arrangement twice.

Meanwhile, the weakness of arranging musical works using a full score approach is that the creation takes quite a lot of time. This approach places the composer as the sole creator, so he cannot hand over orchestration duties to others. The composer must carry out double duties, both as composer and orchestrator, at the same time. However, this obstacle will not really need to be considered if it involves the use of notation software. Software can automate the work of composers and orchestrators that was previously done manually, namely by involving transposition and extraction of parts.

2.4. Creation Theory

The process of creating a work of musical art does not just involve the skills (hands) of the artist but also requires the involvement of the artist's soul in the work produced. Apart from having to work together to create the creative power of musical works of art, the relationship between creativity and the artist's spirit can also be understood as follows: the creativity and skills of musical artists are needed in the creation of a musical work to be able to display the values and spirit imbued with the creator of the work so that it can be heard. and enjoyed by art lovers. This is also supported by Syeilendra (2005) explaining "art is not a manifestation that comes from certain ideas, but rather expressions that are born from all kinds of ideas that can be realized by artists in the concrete form" [9]. The creation of a work of musical art was born. from an expression of the values and passion imbued with the composer, and transformed into a real work of musical art using all the musical skills and expertise possessed.

2.5. The Process of Creating Musical Works of ART

The creation of musical works of art goes through the following stages:

2.5.1. Observation

The process of creating compositional music works of art begins with the observation stage. According to the Big Indonesian Dictionary (KBBI), the term observation means seeing and paying attention. This term is directed at the activity of paying attention accurately to the object to be observed. In creating this musical composition work, the research team observed the phenomenon of using singing which is basically not contextualized singing. This observation process aims to provide insight into the form and character of musical compositions which can represent what must be done to create a contextualized song creation work. After the observation process, the process of creating musical compositions carried out by the research team continues to the technique of creating works of art which consists of the following 4 stages: exploration, experimentation or casting, formation, and presentation.

2.5.2. Exploration

Exploration of the intrinsic (internal) value of the work, meaning that the research team will try to explore core values in the form of musical elements that can be used and developed in future compositions. From this intrinsic exploration, the research team began to think about the use of tones, rhythms, scales, intervals, melodies, chords, cadences, shapes, and so on. Exploration of the extrinsic (external) values of the work, means that the research team will try to explore the values that support the birth of the work.

2.5.3. Experimentation/Pouring

The experimentation stage is the stage that the research team will fill with "experimental" activities regarding the process of compiling works, especially using elements of musical composition in practice. Because of its experimental nature, it is natural that in this instrumentation process, there will be a "disassembly" of work because of the characteristic of an experiment which will encounter "trial" events that sometimes

cause "errors" to occur. . However, with tenacity and determination to create musical works that are considered good, one mistake will become a stepping stone for further improvements.

2.5.4. Formation

The research team completed the formation of this musical work with a section consisting of an intro, body, and conclusion.

2.5.5. Form of Presentation

The musical work created needs to consider the selection of musical instruments and musical elements so that listeners of the musical work can understand the meaning contained therein.

3. METHODS

The research method used in this research is the Art Creation Method. This method involves creativity. The term "creativity" has the basic word "creation" which functions as a noun and develops into "creative" which is an adjective. Etymologically, this term comes from the English "create" which is absorbed from the Latin "creation" which means "to create or make something that does not exist, or change it in such a way that it is seen as new; changed to something newer." As an implication, the creation process can be interpreted as making something that has never been thought of or produced before. Creativity is referred to as the ability to produce work. Creativity contains innovative power, namely the creation of something new that has never existed before. The birth of this innovative power depends on a person's intelligence that surpasses general intelligence in that field (constructed across several domains). In addition, the term "creativity" has various meanings depending on the context. In the world of education, according to Moran, "creativity" is understood as an exclusive and artistic ability that involves intellectual sharpness/ability. From this sharpness in seeing things, creativity can be the basis for creating something innovative, solving problems, and useful for developing new ideas. Meanwhile, philosopher Erich Fromm defines creativity as the ability to create, a power that is able to create works that can be seen and heard by others." In the field of art, creativity is defined as an activity that occurs through a

process of creation. Creativity in art is not entirely different from science and technology. The process of creating works of art contains a combination of creativity, discovery, and innovation, all three of which are strongly influenced by taste. However, there is still a need for the involvement of rationality that balances emotions from time to time and at a high enough level so as to present a 'feeling' because it is driven by 'intention' or instinctive will. Initiative can be personal but can also be communal, depending on the environment and culture of the community. Thus, creativity can also be called the "soul" or "spirit" of creation or creative work. Creativity cannot be separated from the creation of art.

Art creation can be divided into six categories, namely:

Create a design to produce original works, works of art that are completely new and have not existed before.

A creation that has the same principle as the creation above, but absorbs elements of tradition as the essence of his work.

Creation of new works of art, but still within the framework of tradition. Creations like this can expand the variety of traditional arts, and this shows the existence of creativity in traditional arts.

Creation of new works of art that contain changes to previous works of art. This work of art is called a composition.

Works based on interpretations of existing works that are interpreted and adapted to different contexts.

Transposition is a creation that borrows certain elements from traditional art and is used in a new work.

The creation of works of art is closely related to the creative process. In the performing arts, the creative process is a series of creative works to produce a musical composition in accordance with the aims and objectives of the activity carried out. The creation process as a 'system' involves various interrelated elements to make it happen. In music, this series of systems is related to material objects, performers (performers or creators), musicians, musical instruments, and other supporting facilities. If viewed from the perspective of the performance industry, this creativity really determines the existence of performing arts. On the other hand, creativity in entertainment is also part of economic creativity.

The creation process involves several aspects, namely the idea stage, concept stage, implementation stage, and aesthetic considerations. The following explains some of these aspects.

3.1. Idea/Aspect Idea Stage

Ideas are the initial stage in the process of creating a musical composition. Ideas are the basic ingredients of inspiration. At this stage, the presenter tries to find musical ideas from various phenomena around him. This phenomenon can be found, for example, as a natural phenomenon. A natural phenomenon is an event caused by nature, such as forest fires, floods, volcanic eruptions, and so on. As a result of this event, it causes sadness for humans. On the other hand, dense forests, beautiful mountains, and oceans with stunning panoramas give rise to feelings of joy, awe, comfort, happiness, and so on. These various feelings are then used as the basis or concept or theme in creating musical compositions.

Apart from natural phenomena, there are socio-cultural phenomena. If the presenter wants to use a socio-cultural phenomenon as his musical idea, then the presenter can look for it from various human activities around him, demonstrations, mass brawls, community service in building roads, religious ceremonies, erau ceremonies, and so on. In the Erau ceremony, for example, there is one activity that uses cannons. The consequences of the cannon eruption caused various feelings from the people who witnessed it. Feelings of fear, joy, awe, and various feelings are then used as the basis or theme or musical concept.

Apart from that, it is a musical phenomenon. When a presenter sees or hears a performance of a unique and interesting work of art, it occurs to him to create new patterns that are different from what he has seen and heard before. An example is speech literature. When the presenter saw the performance, he thought of processing it into a musical composition. In this case, a transformation occurs, from literary art to musical art. In other words, the musical ideas that emerge from the presenter can come from various works of art that they enjoy. However, musical phenomena cannot be separated from the main elements of music itself, namely melody, rhythm, and harmony.

3.2. Concept Stage

In the initial stage, the presenter has found an idea or ideas as a basis for carrying out idea search activities, next is the concept aspect. In this second stage, the creator tries to translate or interpret aspects of the idea into aspects of the concept or musical composition that he will work on. From the conceptual aspect, the presenter can interpret through one of two models, namely the musical atmosphere model, or using the musical analogy model. In the "musical atmosphere" model, the presenter tries to transform various moods such as happy, sad, moved, romantic, majestic, scared, scary, and other moods that have been captured during the process of searching for ideas into sounds. The presenter in this model tries to describe the characteristics of the atmosphere that will be built.

The situation is different with the musical analogy model. The musical analogy model tries to analogize certain phenomena into musical patterns and forms. In other words, the musical patterns that are realized originate from one of the phenomena described previously. For example, ironwood is used as a foundation for road construction. When a motorbike or vehicle passes over it, a loud noise will be heard. These voices or sounds are then transformed into musical tones.

3.3. Implementation Stage

The third stage or implementation stage is a stage for implementing the design or concept from the previous stage. Various considerations must be made in this third stage, such as form aspects, tone processing, musical instruments, aesthetics, and non-musical aspects. Implementation implies the existence of a concrete form of a musical composition.

3.4. Form Stage

Form or shape is a basic framework that must be chosen by the presenter to accommodate or unite smaller units or units into a unified whole. The forms consist of simple song forms and complex song forms. Simple song forms such as one-part, two-part, and three-part song forms. Meanwhile, complex song forms include sonata form, symphony form, concerto form, and so on. These are musical forms in the Western musical tradition. Meanwhile, in Eastern musical traditions, according to Martapengrawit, in the world of

Javanese musical instruments, Surakarta style as an example, there are 16 forms of gendhing including ladrang, ketawang, smoothan, srepegan, sampak, ayakayakan, and so on. According to size, gending ageng, middle gendhing, and alit gendhing forms are also known as variations. This form aspect is important because it suggests that both Western and Eastern music have musical forms, even though they are different and abstract.

3.5. Aesthetic Considerations

Aesthetics comes from the Greek aisthetikos which means "something that touches". This indicates that aesthetics is related to the "taste" aspect. However, literally it can also be interpreted as 'understanding something through sensory observation'. In English, esthetics means 'feeling' or 'perception'. Broadly speaking, this word can be defined as the study of the processes that occur between subjects, objects and values related to the experience of whether something is beautiful or not. Subject When facing an aesthetic object in a certain experience. Experience is something that happens to an object, whether related to emotion, cognition, or conation. For observers, this experience is called an aesthetic experience, while for creators (art creators) it is called an artistic experience. All aesthetic objects, both natural and cultural, both art and non-art, can take the form of objects, activities, or concepts.

The research carried out by the research team was carried out in several different locations using studio work. However, as the main source, it will be carried out at the GMIT synod which has several classes, including Soe Class, East Amarasi Class, Belu Class, North Amfoang Class, and South Alor Class. The selection of sources was carried out by the research team with the aim of obtaining information that was appropriate to the research being conducted so that the research team could draw accurate conclusions. Several resource persons as cultural directors and also from church elements will be the aim of determining the resource persons. The research object focuses on the composition of program music and absolute music based on what is needed for a composition. The technique used in this research is laboratory work for the creation of musical compositions. Researchers independently develop ideas and conceptualize the themes they want to convey through the musical works they create. This includes determining the steps of composition, structure of the work and musical instruments to be used.

4. RESULTS AND DISCUSSION

According to contextualization, it is a combination of forms between the meaning of the contents of a worship service and a tradition that is the basis of a culture. Contextualization itself is also a form of understanding to maintain cultural characteristics in diversity. From this, according to Agastya, we can observe several contextual sacred choral music compositions in Indonesia which can be grouped (at least) into three types, namely: 1) which fully use local idiomatic (melodic scale, ornamentation, instrumentation, sometimes even lyrics); 2) combining idiomatic or local nuances with classical Western compositors techniques, especially in terms of writing contra punctuation and harmony; and 3) quoting melodic fragments or sometimes even just local ideology or philosophy but fully explained in modern compositors techniques.

Meanwhile, in the production of these three types of composition, it can take the form of homophonic/chordal (all voices sing together in the same rhythmic pattern), imitative polyphonic (each voice enters in turn by imitating the melodic line or rhythmic pattern of the previous voice), non-imitative polyphonic (the use of polyphonic techniques other than imitation, for example by inserting a countermelody), or heterophonic (one or several other voices sing a repetitive filling melody with the aim of enlivening the composition) [10].

The idea of creating contextualized songs in the liturgy of the Evangelical Christian Church in Timor (GMIT) emerged from the research team's anxiety in looking at the concept of developing traditional songs in GMIT worship. This anxiety is based on the use of contextualization songs that are not based on sources, or even incorrect quotations. What is meant is that the source or quotation is not based on the concept of contextualization understanding. On average, songs that are considered traditional are concepts of existing congregational hymns which are then translated into Timorese and then declared as a form of traditional singing.

The ideas or thoughts that are the source of inspiration for creating a musical composition are then interpreted by the presenter using one of the following two models: (a) the musical atmosphere model, and (b) the musical analogy model [11]. In the first model, namely the musical atmosphere model, the presenter tries to transform various moods such as happy, sad, moved, romantic, majestic, scared, scary, and other moods that have been captured during the process of searching for ideas into sounds. The writing team must first determine the characteristics of the atmosphere they want

to create in each part of the musical composition they want to create. Typically, each part has unique atmosphere characteristics and is different from other parts.

Based on the theory presented by Agastya in the third part: "Quoting melodic fragments or sometimes even just local ideology or philosophy but fully explained in modern compositor techniques," the Research Team attempted to reconstruct the melodies that existed at each research location about the concept of understanding composition above. This means that the characteristics of each regional tradition are still highlighted by changing the existing melodic jumps slightly. The composition concept in question is only based on the characteristics of acclamation songs (Salam, Amen, Hallelujah, Hosiana, Maranatha, Blessing) and the form of responsorial songs, namely God's Mercy. The concept of songs like this is very often used in GMIT worship during cultural month celebrations.

4.1. So'e Classis

Based on the results of the research process, which had obtained an overview of the music in Klasis Soe, the research team began to develop work using the results of interviews and existing research. The research produces songs that can be adapted to existing worship concepts. The song can be produced through various forms of processing as follows:

Figure 1: Some traditional song melody which has been given text for worship needs.

From the existing results, it can be stated that each tone and melody is a form of musical structure from each existing region. This concept disrupts the theory that has been expressed by previous researchers regarding traditional music, where a shift in melody can provide a changing meaning to the characteristics of a tradition. The tradition about songs in So'e has a joyful, cheerful character so the characters that are adopted as worship songs must also have a cheerful, majestic, and majestic concept. The concept of using the phrases hallelujah and amen is one choice that is considered appropriate to represent the characteristics of the song. This depicts majesty, joy, and peace.

Regarding the chord progression and also through the existing tone contours, a conclusion can be drawn regarding the scales used. The notes that appear in the song

are 1, 2, 3, 5, and 6 or do, re, mi, sol, and la. From the contour, it can be concluded that the ladder used is a slendro scale.

4.2. Belu Classis

Based on the research results outlined above regarding the basic melodies of traditional songs from Belu, the team began to formulate appropriate texts to be used in the series of notes. Most of the existing melodies are used but some notations are removed due to inappropriate text requirements. The text chosen is hallelujah which means an expression of joy and glory to the creator. The character of this song is by the character of the acclamation songs found in the GMIT liturgy.

Overall, the form of the song is no longer changed but is adapted to the needs of the existing text by considering the accuracy of the accent on each existing syllable which is adjusted to the modified melody. The following is a form of music that has been filled with text:

Figure 2: Notation 2. Belu Tradition Song Melody Which Has Been Given Text.

From the existing results, the research team began the process of adding chords that would help the congregation or singer to sing the song. The existing chord progression is also a form of chord that is adapted to the musical character of the song from the tradition that is being created.

From the concept we can give a little idea that every traditional music must have a character according to its respective region. In this case, every sound and progression can be understood and understood when we hear the characteristics of the music. It can also be understood from the existing progressions and through existing note jumps that the scale used from Belu is a characteristic of the slendro scale which is part of the composition of notes 1, 2, 3, 5, and 6 or in other words do, re, mi, sol and la. The research carried out can provide space for other understandings related to the Belu scale.

4.3. East Amarasi Classis

Amarasi's singing has a slightly melancholic character in terms of its characteristic slurs. This character is performed at a rather slow tempo so that the cengkok[?] concept can be achieved. The research team also used the text in the liturgy for worship needs, namely "Lord Have Mercy on Us". This is a choice because the character of the song being sung has many twists which are likened to a request. There are several notes that have been removed due to the composition of the text, but this does not reduce the characteristics of the existing melody. Next, this is a part of the song that has been created based on the needs of worship:
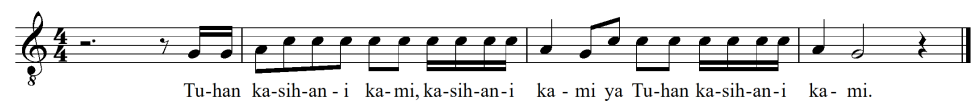

Tu-han ka-sih-an - i   ka-mi, ka-sih-an-i   ka - mi ya Tu-han ka-sih-an-i   ka - mi.

Figure 3: Notation 3. The Melody that Has Been Added to the Text for Worship Needs.

From the results of existing research, it can also be emphasized that the song from Amarasi has a Slendro ladder. This is because on average the songs have the concept of a chord progression and also a melody contour, namely 1, 2, 3, 5, and 6 or do, re, mi, sol, and la. This helped the research team to determine the concept of traditional singing scales.

4.4. North Amfoang Classis

Based on the results of the research conducted, it can be categorized that the concept of singing originating from Amfoang is a form of joyful singing. Based on these characteristics, the research team attempted to find the right concept related to the use of existing texts. Regarding this, the research team chose the Hallelujah text as the right choice to fill the existing melody. Almost the entire melody is used for this, but researchers try to place accentuation based on note stress so that each syllable can have the correct stress. These results can be seen through the following notation:

From the existing results related to melody contours and chord progressions, it can also be concluded that the scale used in Amfoang's song is the Slendro scale because it has notes 1, 2, 3, 5, 6 or do, re, mi, sol, and la.
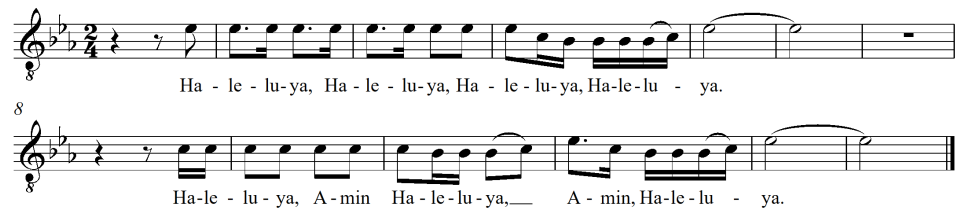
Figure 4: Notation 4. Amfoang Traditional Songs Which Have Been Given Text for Worship Needs.

4.5. South Central Alor Class

Based on the results of the research process that has been carried out and through various processes of adjusting the composition concept by existing theory, several composition concepts can be created as follows:

Figure 5: Notation 5. The Melody that Has Been Added With Text for Worship Needs.

Regarding the concept for the song from Alor, there were no changes whatsoever because the entire song that was selected was truly an original melody, which means that the entire song was included in the composition process. This can be categorized as an acclamation song because it uses the text hallelujah. The characteristics of singing as a form of response to the greatness of God. The characteristics of these songs often appear in GMIT worship.

From the results of the existing melodies, we can get a little idea of the scales used which are different from other areas where the research was conducted. The scale is tetratonic which means 4 notes. This can be proven by the melodic contour process in the song. The melodies are 1, 3, 4, 5 or do, mi, fa, sol. On average, songs use the I chord progression.

5. CONCLUSION

From the overall discussion of songs from several existing research locations, the research team came up with the concept that many songs in NTT use pentatonic or tetratonic concepts. This can be seen from the description of existing research results. From the description, a concept of understanding can be created, namely:

Songs from the Soe area use the Slendro scale

Singing from Amarasi using the Slendro scale

Belu's singing uses the Slendro scale

Amfoang's singing uses the Slendro scale and

Songs from South Central Alor use the Pelog scale

Based on the results of existing research, it can be concluded that:

East Nusa Tenggara, in this case, the Evangelical Christian Church in Timor (GMIT), has cultural diversity in developing liturgical songs.

The liturgical singing in question is a form of contextualization of singing that is explored from traditional characteristics such as rhythm, melody, scales, structure, form, and characteristics of the singing style.

Cultural richness must be a part that helps the worship process so that worship at GMIT becomes more alive in the sense of growing in the existing cultural diversity.

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